Illustrators

ISBN 978-1-907081-23-1

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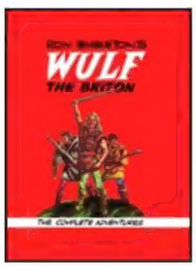

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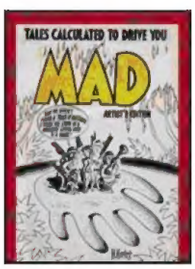

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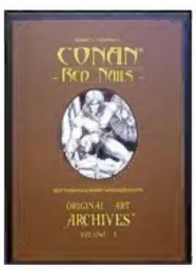

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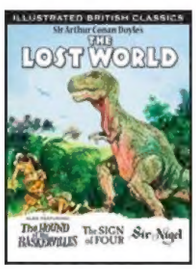

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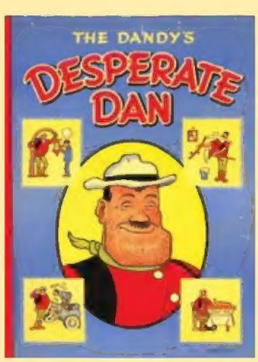

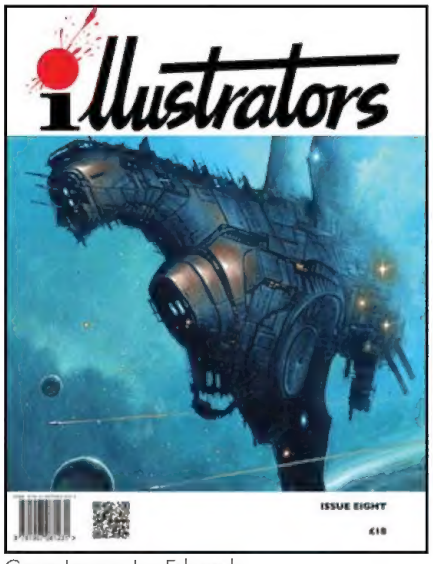

Cover Image: Les Edwards

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Distribution: David Howarth
Advertising: ads@bookpalace.com

illustrators ISBN 978-1-907081-23-1
ISSN 2052-6520
Issue Number Eight Published Summer 2014
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illustrators is published quarterly.
Each issue £18 POST FREE worldwide.
Any 4 back issues £60 POST FREE worldwide.

Available in the USA from **budplant.com**
Trade Orders: IQ@bookpalace.com
or gazellebookservices.co.uk

Printed in China by Prolong Press Ltd

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EDITORIAL

Les Edwards has carved out a unique profile in the world of fantasy illustration. From bursting on the scene in the 1970s, where he commenced creating some of the most powerful paperback covers in the world of horror and science-fiction. His work has remained constant in both style and subject matter, despite seismic changes in the commissioning of illustration. Seven times winner of The British Fantasy Award, he is as busy and driven as ever as he reveals in discussion with Johnny Mains.

Bryn Havord introduces us to the world of Bart Forbes. His dynamic, yet sensitive art captures a distinctive sense of Americana, and he has managed to establish himself as one of the world's premier sports artists; his paintings being seen by millions. Yet despite his undoubted success Forbes remains an incredibly modest man—content to let his art speak for itself. We hope you enjoy it's sparkling erudition in this feature.

The story of how Sidney Paget became the accidental choice for the artist who would create the definitive Sherlock Holmes is brought vividly to life by the eminent writer, playwright and Holmes scholar David Stuart Davies—it makes for a truly fascinating read.

Rounding out the issue we get another chance to look at the work of Bernie Fuchs—this time we aim the spotlight at some of this unpublished work. Scarcely pausing for breath we immerse ourselves in John Haslam's wonderfully wacky, retro styled illustration. John's love affair with letter form and technical drawing provides the basis for some of the wildest and most inventive art currently enriching the world of illustration. We are also enormously privileged to be able to share with you some of Brooklyn based illustrator, Zelda Devon's darkly whimsical and provocative artwork. Winner of a Silver Medal in the prestigious 'Spectrum Annual of Fantasy Art', her work is a constant source of delight and we are sure you will be as mesmerised as we are by it's insidious charms.

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Les Edwards

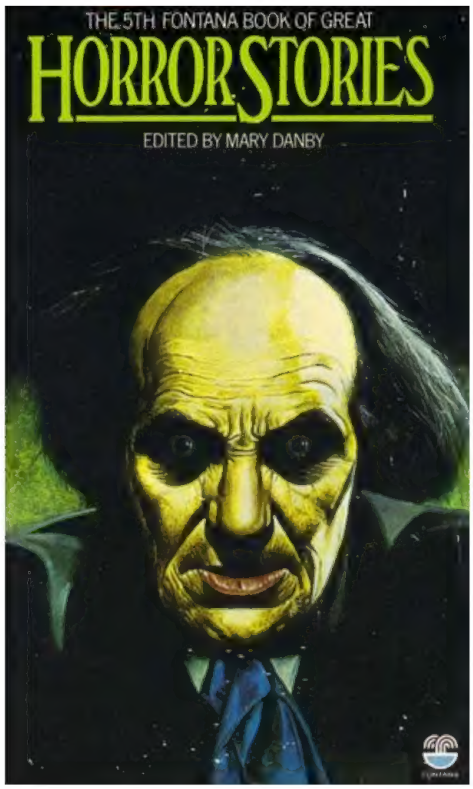
Johnny Mains enters the world of the UK's premier dark fantasy artist.

ABOVE LEFT: 'Cyborg Moon', a private client commission. ABOVE RIGHT: Cover art for 'Pelican Clay'. FACING PAGE: 'Triple Zombie'. Frontispiece for PS Publishing's 'Chamber of Chills' collection. A pastiche of Norman Rockwell's self-portrait. Note the snapshot of Pete Crowther, author and founder of PS.

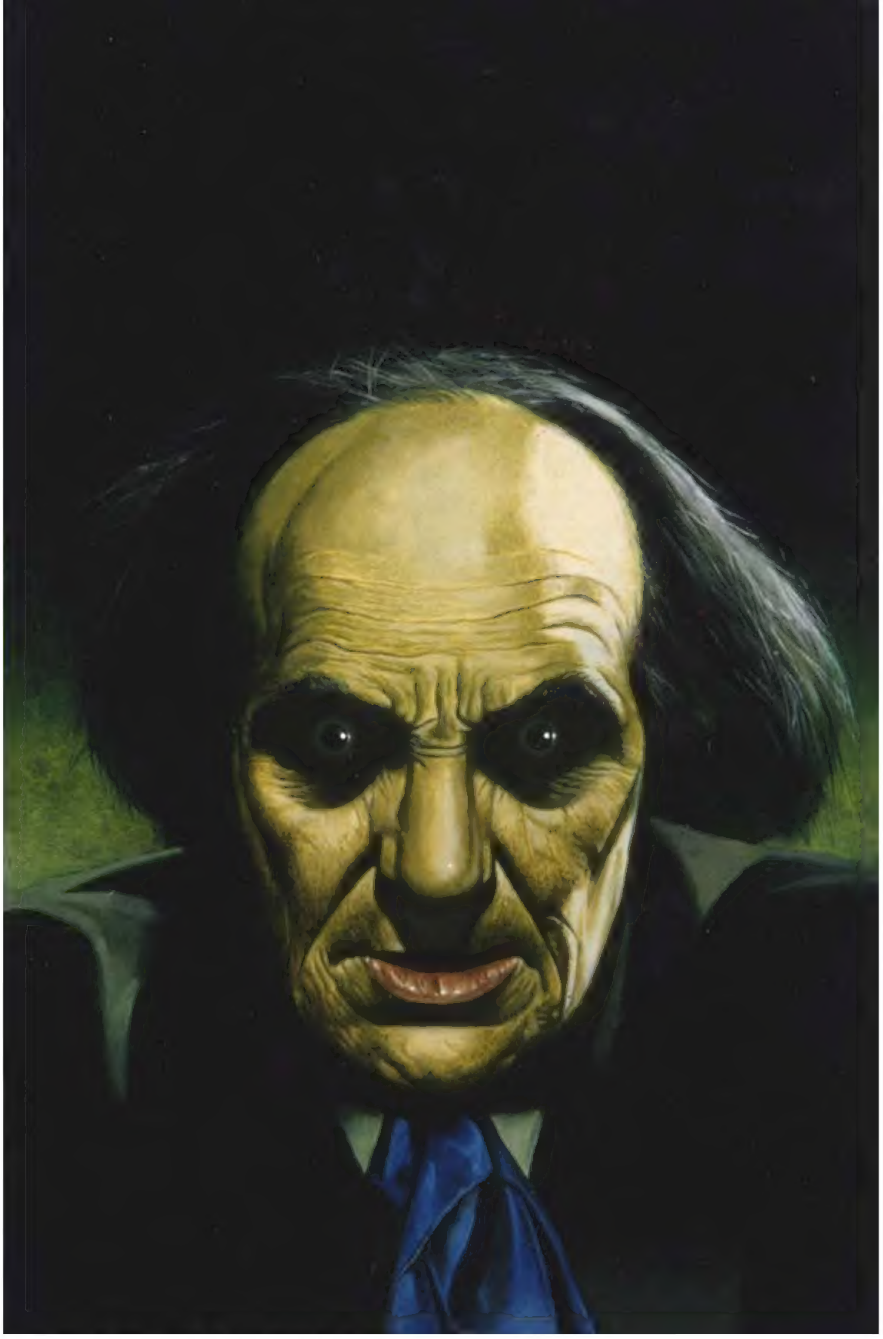
JM: How did you first get started in the industry; what led you to this point and what was your first real break/published work?

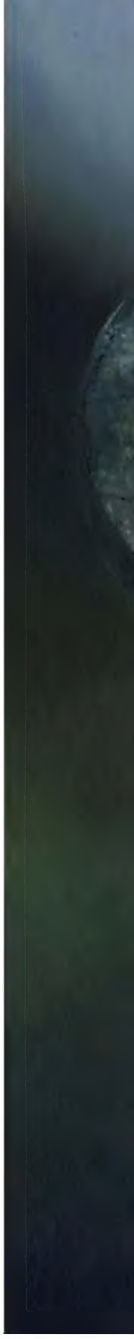
LE: I was studying graphic design at Hornsey College of Art and a chap called John Spencer came to our end of year exhibition. He was looking for artists to join his agency, Young Artists, and he came and found some of us in the pub. He offered to represent me and two other guys. I wasn't really sure what I was going to do after college so it seemed like a good idea to give it a go. I didn't expect it to develop into a career and it was actually quite a while before I started to get work. My work wasn't really of sufficient quality to begin with but once work started to come in it didn't stop. I don't think I could have managed without one (an agent). It took me all my time to actually do the work, so if I'd had to chase around with my portfolio

SARGENT
AUBREY BEARDSLEY



ABOVE & RIGHT: One of Edward's earliest commissions for the popular 'Fontana Book of Horror Stories' series. As the artist says; "This was one of my early oil paintings, and it suffered rather from my over enthusiastic use of varnish. Lesson learned."
FACING PAGE: 'Mrs. Cake Suspects a Psychic Perturbation'. Illustration for the 2009 Terry Pratchett Discworld Calendar. This series has provided the artist with some of his most enjoyable commissions as this image from 'Reaper Man' reveals.





touting for work, I don't think I'd have lasted long.

My first published work was a painting of a lizard in a cracked skull and was used on a book called 'Satanic Omnibus'. It was later re-used on an edition of 'Demons by Daylight' by Ramsey Campbell.

JM: Was your artwork published in magazines more than as book covers, or was it the other way around?

LE: By far the majority of jobs were for book jackets, but there were occasional magazine illustrations. I found myself doing regular paintings for *Men Only* and *Club International* magazines at one point, which was a pleasant change. It was difficult to do both books and magazines because they worked to different timetables. If you are booked up with covers for nine months then it's tricky to fit in a magazine job, which might need turning around in two weeks.

JM: At what point did you start thinking, this could be a career?

LE: I never really thought about it being a career. As long as the work kept coming in I was pleased to do it. Then you find that twenty years have passed and people are talking about your "career as an illustrator" and you wonder

how that happened. I certainly never expected to still be illustrating after all this time. Although the clients have changed over the years I'm probably enjoying it more than ever.

JM: Did you have any favourite publishing houses that you enjoyed working for?

LE: I didn't take much notice of the publishing house but I did have particular Art Directors that I preferred to work for. They tended to move around from one publisher to another quite a bit but were inclined to keep using their favourite artists. Some art directors were easy to work with some were just a pain. Fortunately part of the job of an illustrator's agent is to act as a kind of buffer between the artist and the more unreasonable clients.

JM: Did you have a definable 'Les Edwards' style back in the early days or were you copying and imitating other styles until your own started to shine through?

LE: I think everyone is a product of their influences. That said, I'm not really conscious of having a style. A lot was said about it at art school in the sense that it was felt to be essential and some people spent time trying

BELOW: 'Dragonsbloood', a cover for a novel in the 'Pern' series by author Todd McCaffrey. Published in the US by Del Ray and Bantam in the UK. Oil on canvas.
FACING PAGE: 'Flavours of my Genius', cover for a novel by Robert Reed, published by PS Publishing. Acrylic on canvas.

to be "different" but I always found illustration difficult enough without the added problem of trying to distinguish yourself from everyone else.

JM: What have been the biggest projects you've ever had to work on?

LE: There have been a few, but what stick in my mind are the two graphic novels I did based on stories by Clive Barker; *Son of Celluloid* and *Rawhead Rex*. They were a lot of work in an unfamiliar field and I was out of the book jacket market for quite a while. When I'd finished them I found I more or less had to re-establish myself as a book illustrator. It shows what happens when you drop out of the loop. I'm glad I did them though, it was a great experience and I don't know how comic artists do it. I'd be worn out after a very short time.

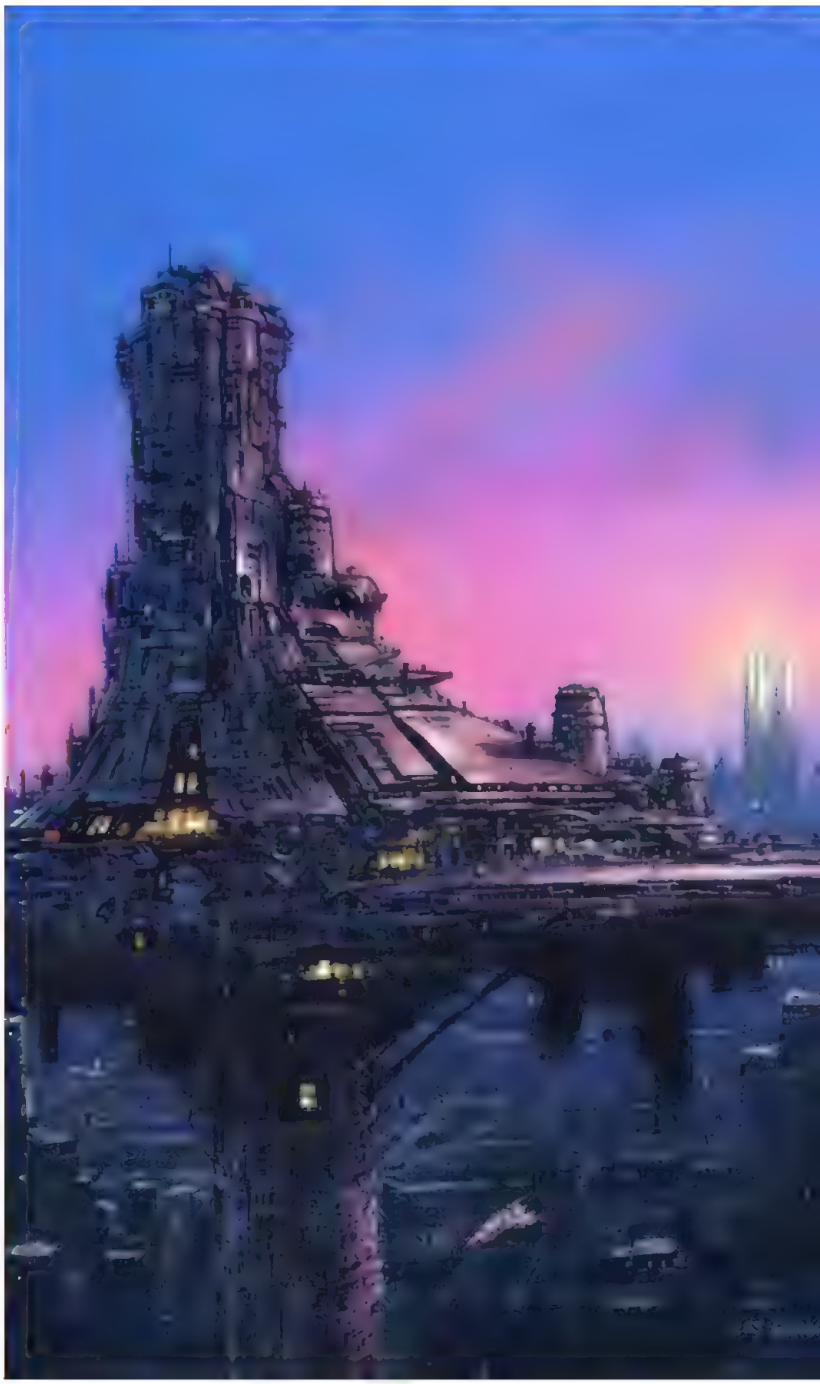
JM: Who have been your biggest influences?

LE: I always quote Frank Bellamy as an early influence. He drew a strip called *Heros the Spartan* in the *Eagle*. I used to study each week's instalment with great intensity and often try to replicate what he was doing. I think there's still a hint of him in some of my work. There are lots of others too, Bruce Pennington, and I ought to mention John Singer Sargent who was a wonderful painter. I wish I could even begin to get close to what he could do. Too many to list.

JM: What from all your paintings are you most proud of working on?

LE: It's impossible to pick out one thing from so many. There are pieces,

Text continues on page 12



LEFT: 'Helium', a private commission, based on the John Carter books. ABOVE: 'Outpost', A personal piece. Used on the cover of 'Best Short Novels 2006', edited by Jonathan Strahan and published by the Science Fiction Book Club in the US.

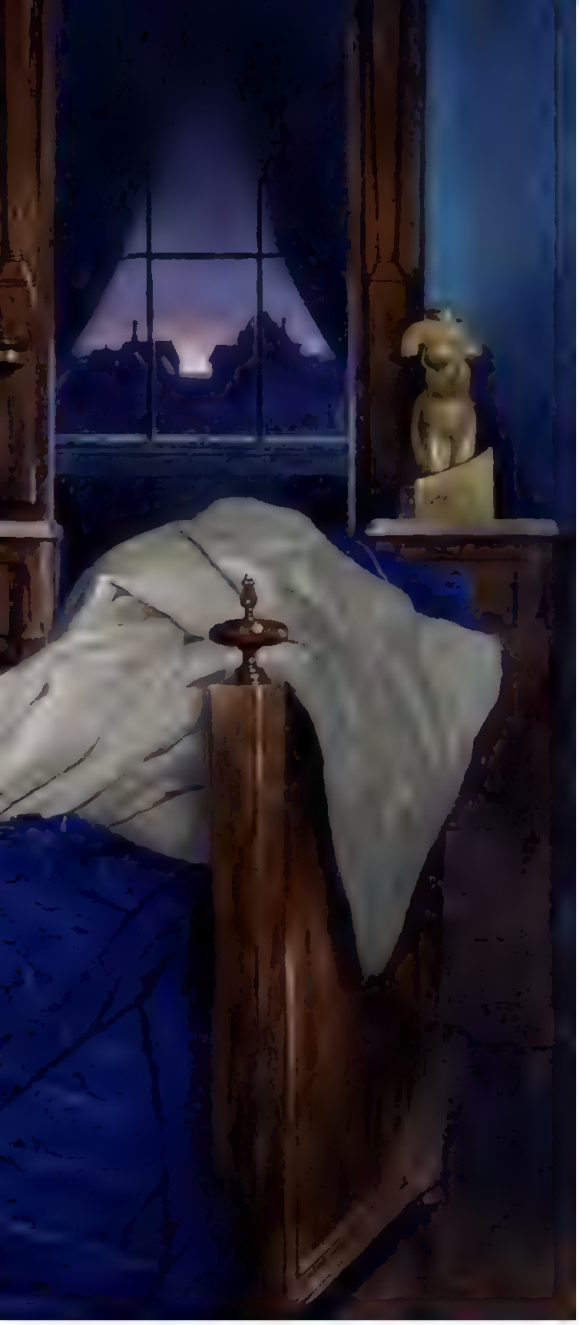
A cover for 'Ports of Call' by Jack Vance, published by Harper Collins. Oil on canvas.

Text continued from page 6

which I regard as landmark paintings but it's usually because there is some technical or imaginative progress involved which might not be obvious to everybody. What's happening these days is that people who saw my work as kids and were excited by it are now grown up. I always like to hear from them even though it makes me feel ancient. It's nice to know you were a part of someone's childhood.

JM: How did the Edward Miller name come about?

LE: I'd always wanted to do a wide range of work but it got to a point where clients would not consider me for anything other than horror. They'd look at my portfolio and say, "Where's the blood? It's Les Edwards." I'd probably have been happy enough with the typecasting but quite frankly the horror work was drying up. Ironically this was shortly after I'd finished *Rawhead Rex*. My agents encouraged me to try painting something quite different which is by no means as easy as it sounds. In order to lose the "Les Edwards baggage" we decided that the new stuff should by a different artist, so Edward Miller



LEFT: 'The Visitor'. The second of three paintings commissioned by fantasy art aficionados Jane and Howard Frank for their private collection.
BELOW: 'Tarzan in the Lost City', a private commission for an Edgar Rice Burroughs fan.
BOTTOM: Edwards revisited the work of fantasy writer Clark Ashon Smith. Smith's rich text provided the inspiration for 'The Garden of Adompha'. A painting replete with innuendo and erotic symbolism.

RIGHT: Edward's art for MB Games, 'Heroquest' packaging, 1988. Oil on hardboard. FAR RIGHT: A wraparound cover for James A. Moore's 'Bloodharvest'. Acrylic on canvas. BELOW: 'Remote Control' a personal project, inspired by Edward's affection for old movie serials. Oil on canvas board.

was born. I can't remember who came up with the name but I discovered later, rather spookily, that my great-great grandfather was called Edward Miller. We managed to keep the fiction that Les and Edward were different people for quite a while but eventually someone spilled the beans. I know who you are!

JM: How has the Edward Miller style developed?

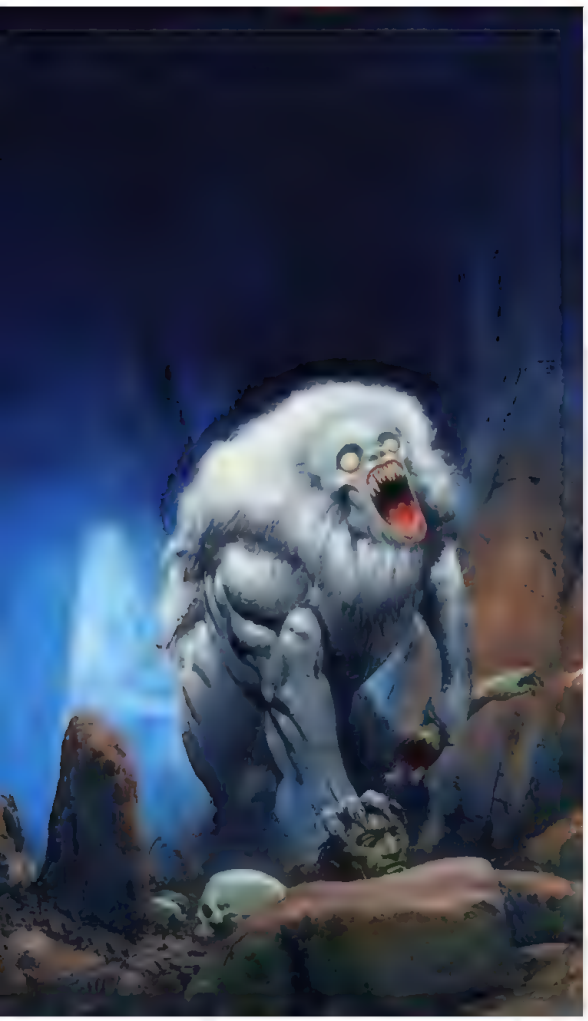
LE: Its certainly changed in terms of subject matter. To begin with Edward was painting pastoral landscapes, period houses and gardens, that sort of thing. In fact the whole "Edward Miller" style was derived from a page of *Rawhead Rex* featuring an old tractor in a farm landscape. Then I did a painting derived from M.R. James 'Oh Whistle and I'll Come to You' and a cover for China Mieville's *Perdido Street Station* and suddenly Edward was painting Fantasy and SF covers.

JM: What preparations do you do before a painting?

LE: I read whatever is available of the book although, sadly, that is sometimes very little these days. If it's an oil painting in the "Les" style then I usually do a pencil sketch to make sure I know where I'm going. If I'm painting as "Ed" then I don't do a sketch but just start painting shapes to see what develops. It's a much more "seat of the pants" method and one way of keeping the two styles separate.

JM: Talk us through the development of a painting, tools, techniques, average time, etc.

LE: Every one is different. The first thing is to get the research sorted out.



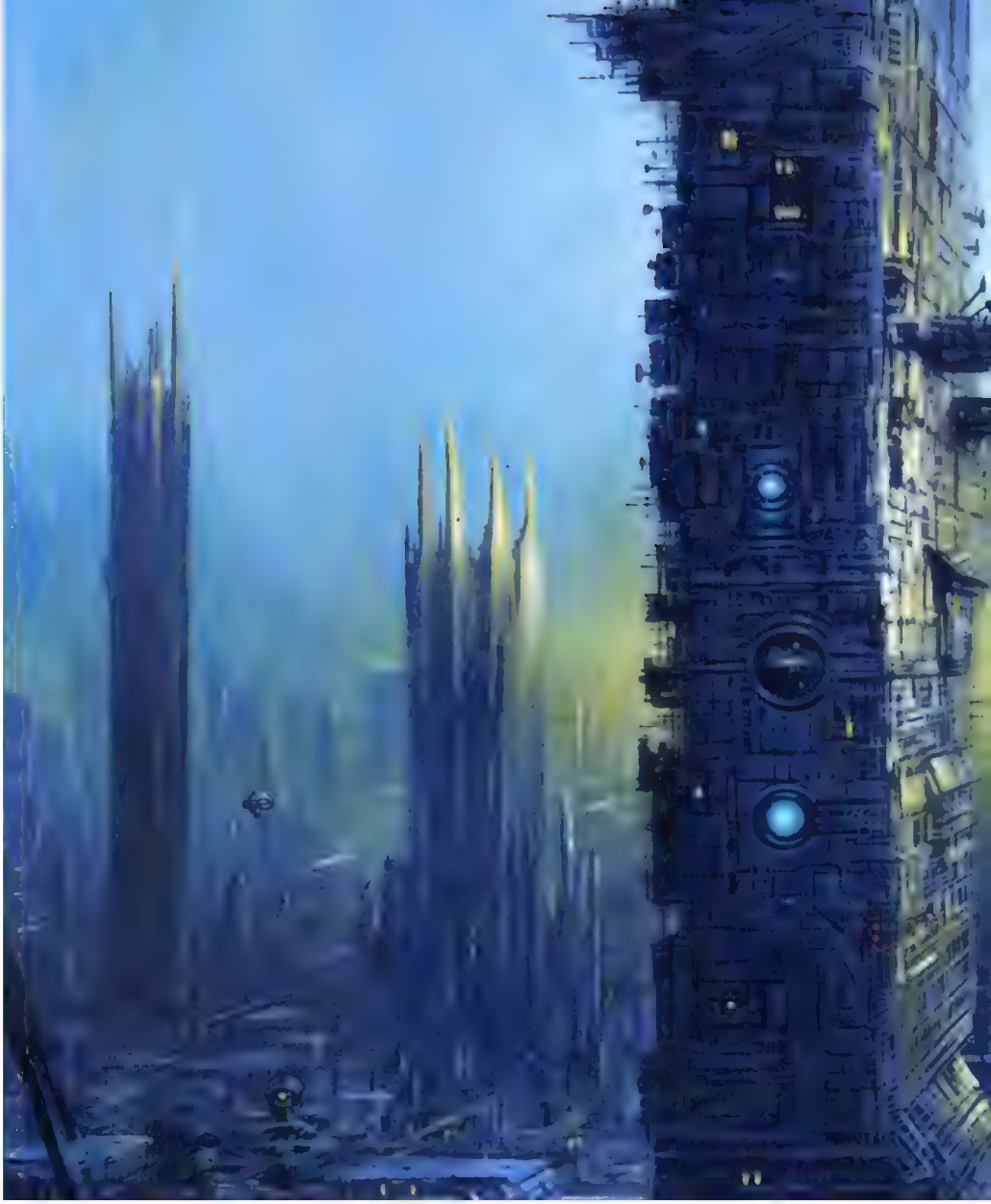
ABOVE: 'Creature of Havoc'. Having worked on Steve Jackson's ' Fighting Fantasy' gaming books some fifteen years earlier, Edwards was delighted to be commissioned to work on new additions to the series. Oils on board.
ABOVE RIGHT: A personal piece inspired by Edward's re-reading 'The Call of Cthulhu. Titled 'From the Deep' the art was reproduced in monochrome for the frontispiece of 'The Necromicon', published by Gollancz. Oils on board.
FACING PAGE: Powerful yet simple in design, Edward's cover for the Czech edition of Steph Swainston's 'No Present Like Time'. Acrylics on canvas.

Even in these days of digital technology I have bookshelves groaning with reference material. If you are painting something, which is imaginary, which I usually am, I think it's important to get some elements of reality into the piece to help give a sense of conviction. You can't paint it photographically but it's important to make it look as if it might exist. For instance, if you're painting a dragon, it's important to have an understanding of how the wings might work. You see so many illustrations of dragons with stiff, cardboard looking wings because the artist hasn't thought about it. I want my creatures to look animated and alive.

I'll do a pencil drawing to firm up my idea and then re-draw this onto my board. Then I prime the board with acrylic gesso and when that's dry it's straight in with the oil paint. I try to get everything covered in one session to get rid of the white. Once that's done I can start making decisions and from then it's a case of rendering and finishing which is what takes the time.

JM: Digital artwork has blossomed as of late—what are the pros and cons of working digitally and do you think that sometimes digital work is a lot more flat and has less life to it that painted work?

LE: I tinker with digital artwork and I've produced several jobs that way. It's no great mystery but the problem is that it takes me away from real



ABOVE: 'Flight Plan' one of Edward's personal pieces that evolved in a completely different way to that which the artist originally intended. Used on 'The Odyssey' and 'The World Horror Convention 2010' joint poster. Acrylics on board.
RIGHT: 'Mars Warriors', a nice retro take on the skintight girl's attire so prevalent in 1950s science-fiction. Oil on board.

painting which is what I want to do. I say "real painting" because, whatever anyone says, there is absolutely no comparison between working digitally and painting on a real physical surface. It just isn't the same thing. I've never been able to explain it but there is some kind of emotional quality to working with paint which is not present working on a machine. I expect digital artists will disagree profoundly. I've spent a lifetime learning about paint and I don't want to throw that away and I expect to spend the rest of my life learning some more.

There are some wonderful artists working digitally. You wouldn't look at the work of Stephan Martiniere or Christian McGrath and say it was dull or lifeless. I suspect that they would be great whatever medium they used. On the other hand there has developed a certain look to a lot of digital work, which has just become boring. People just layer texture over texture until it becomes noise. Your eye just seems to skip over it without registering it. Hence a lot of very dull book covers. Bookshops are not the exciting places they used to be.

However the real problem with the technology is the easy availability of free or cheap images from the internet. No publisher wants to commission a crazy illustrator when they can get a picture from an online image bank

ABOVE: Based closely—very closely on 'Auriga', a painting that the artist had previously sold, 'Auriga Panorama' was an expansion of Edward's previous work which was commissioned by a client who had seen the earlier painting, and was keen to commission a 'wide screen' version of the image. The painting which is worked up in acrylics on board had to be created without the ability to refer back to the earlier version.

ABOVE: A portrait of Ray Bradbury for an edition of 'The Martian Chronicles'. ABOVE RIGHT: 'Intruder', a private commission, shows the artist detouring from his more usual retro-styled space craft to this altogether more forbidding behemoth. FACING PAGE ABOVE: 'Stonewielder', a cover for the third novel in the epic series by Ian Cameron Esslemont. FACING PAGE BELOW: Cover art for 'The Extraordinary Voyage of Jules Verne' by Eric Brown. Also used as the cover for 'Steampunk; the Second Revolution.

for nothing, run it through a Photoshop filter, slap a bit of type over it and say it's a cover. Bad news for freelance people like me. But that's the world we live in so we must adapt if we can.

JM: Who were the other artists that were working at the time you started out and have you kept in touch with any of them?

LE: There were a whole bunch of artists at the agency working in Science Fiction. John Spencer seemed to corner the market for a while. We used to compare notes and steal ideas and techniques from each other. The annual Young Artists party was usually composed of huddles of stooping figures discussing the qualities of various paints or brushes. I'm still chums with Jim Burns although I don't see him that often. Sadly I've lost touch with Tony Roberts who painted a load of beautiful SF covers and deserves his own article. I'm still friends with Terry Oakes although I haven't seen him in ages. Nothing short of nuclear weaponry would get Terry to leave Wales even for a short time; probably not even that. I loved Terry's work because he had the knack of going one step further than I was usually prepared to. He'd just turn the screw that bit tighter. Quite annoying really but a great shame he's no longer painting.

JM: When do you think that the bottom started to drop out for work in the paperback market; not just for you, but for other artists?

LE: I don't think the bottom dropped out so much as quietly eroded away. The writing was on the wall when designers first started using computers,

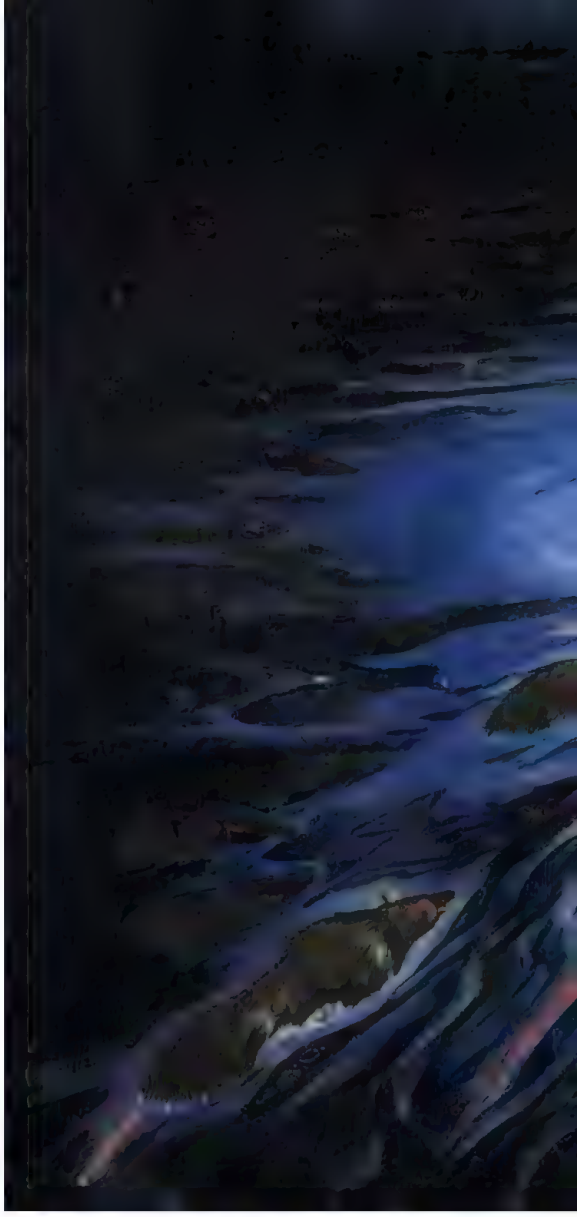
and that is a surprisingly long time ago. Those of us working in Fantasy Horror and SF might have been less affected than some artists because those fields often demand an illustrated cover where other areas of publishing can get away with the deadly "stock image". Why use an illustrator when you can get something, often for free, from the internet? The erosion has been inexorable though and everyone feels it. Someone told me a while ago that fees for cover illustration haven't risen for twenty years. That's really quite scary.

JM: You've done a lot of work in the small press—how different are the schematics (apart from pay) than working for a mainstream publisher? Is there more freedom?

LE: The main difference in working for the independent press is the chance to read the book. Most of the major publishers will come up with an idea for the cover and then ask me to execute it, whereas the smaller presses will generally ask me to come up with my own idea. You can guess which method I prefer. You mention the difference in fees but the first thing a publisher of any size says to you is "We haven't got any money". I like the enthusiasm of the independents. I always feel I'm working for people who really care about the same things as I do.

JM: You've stated on a number of occasions that you really enjoy working in the horror medium – what is it about horror that keeps on dragging you back?

LE: All I can tell you is that I've been a fan since I was a kid. I've always had



ABOVE: 'The Stalls of Barchester', from 'Curious Warnings' a collection of M. R. James stories from Jo Fletcher Books.
ABOVE RIGHT: Poster art for Stephen King's 'Graveyard Shift'. Art directed by Vic Fair and modelled on Fair's assistant designer Marcus Silversides.
RIGHT: An example of Edwards' digital painting—the cover to 'A Book of Horrors', edited by Stephen Jones and published by Jo Fletcher Books.

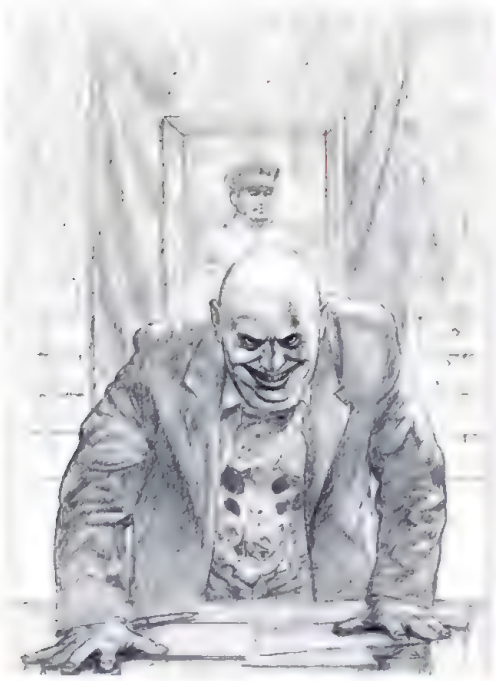
a taste for the bizarre and the weird, so horror and fantasy seem obvious areas for me to work in. There is nothing quite as satisfying as a good horror story, rare as they are. I've never been much interested in painting "pretty" pictures. My mum used to say "Why can't you draw something nice?" But pictures of fluffy kittens and big eyed puppy dogs don't really get my juices flowing. Goodness knows what the psychology is behind it. Probably best not to ask.

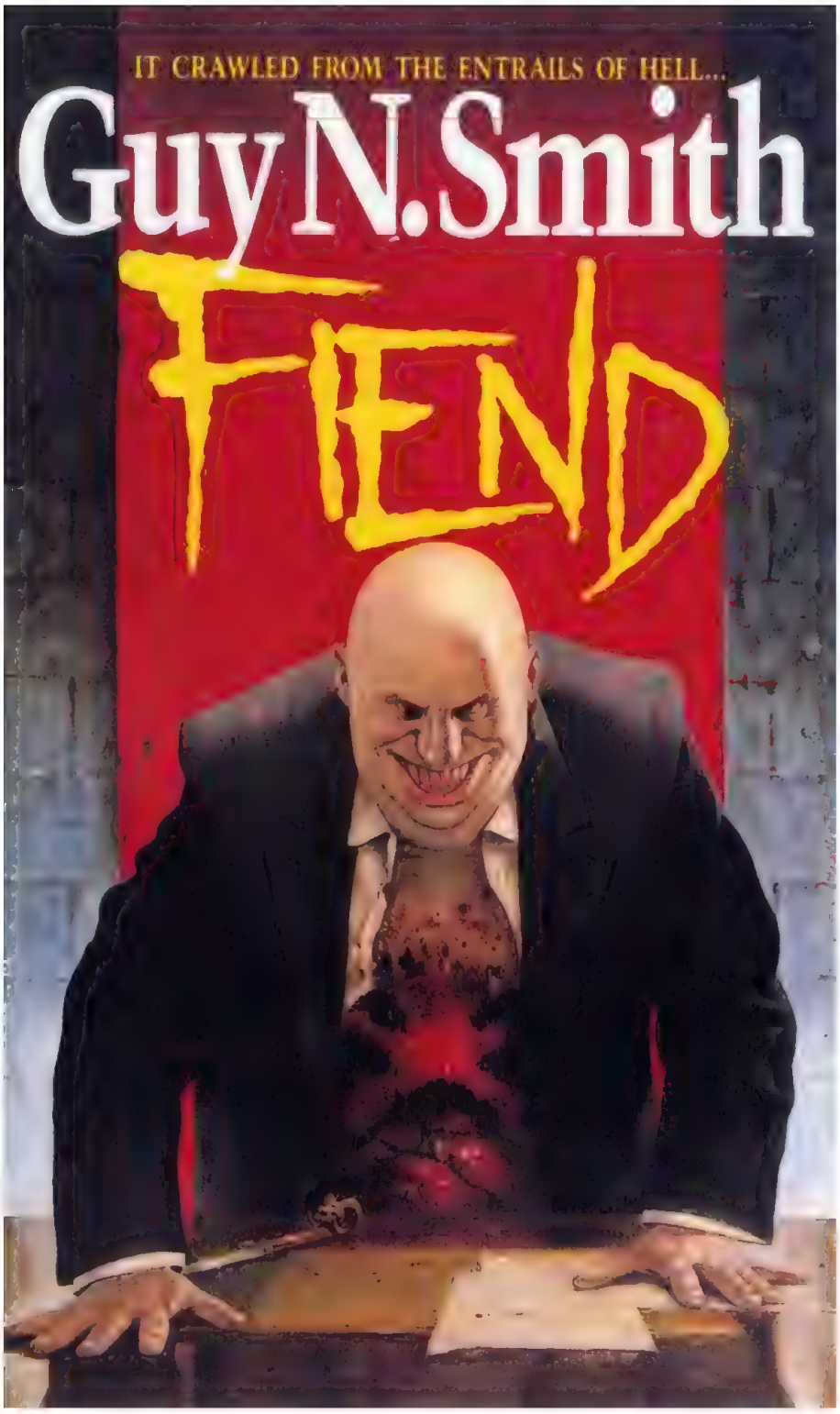
JM: Have you ever disgusted yourself with what you've come up with?

LE: No. On the contrary I think I have been too conservative on some occasions. It's a matter of taste of course but I would really rather be subtly disturbing than splashing a lot of red paint about and trying to poke your eyes out. It depends on the job.

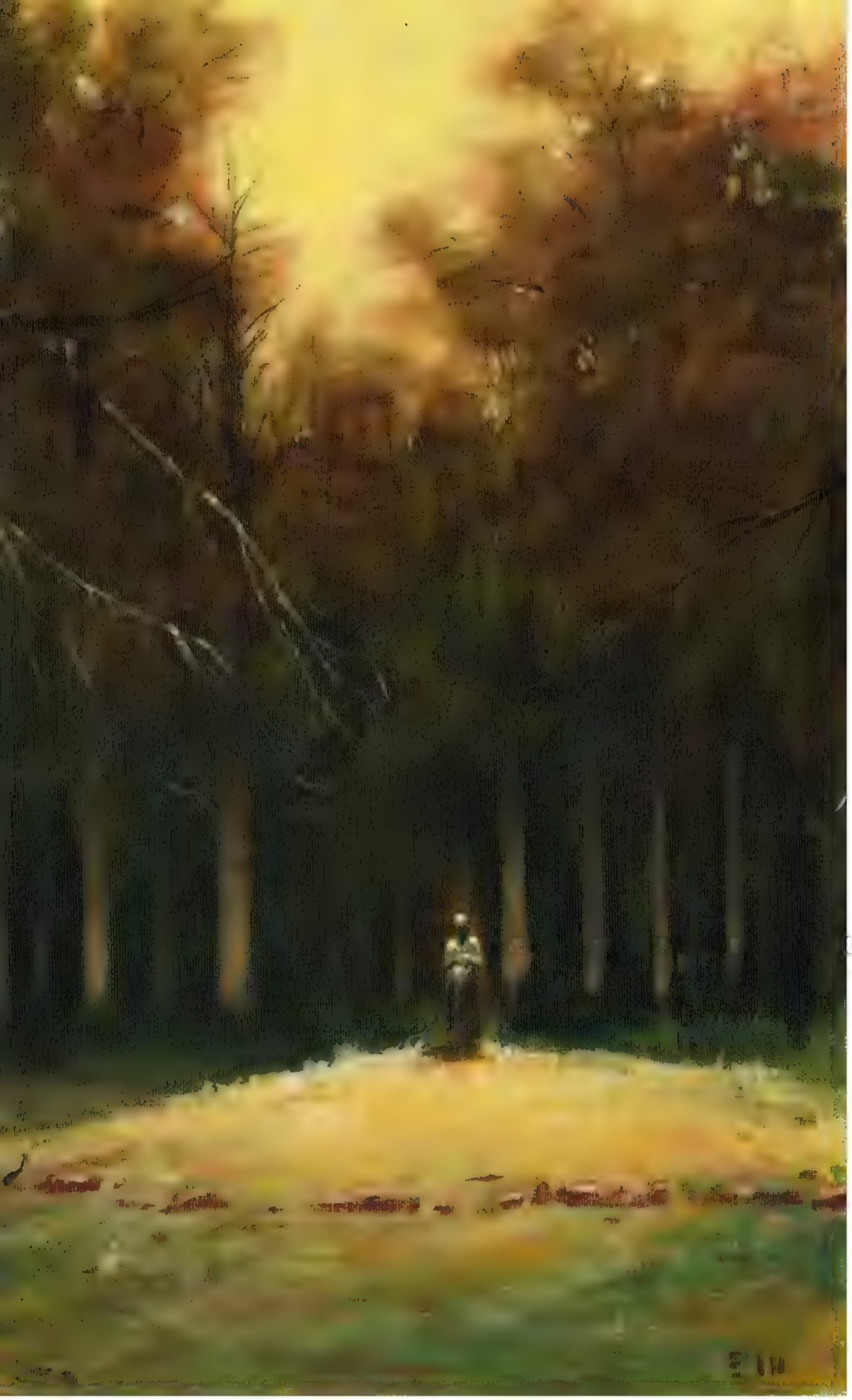
JM: Has any of your work caused controversy or indeed ever been banned?

Text continues on page 28

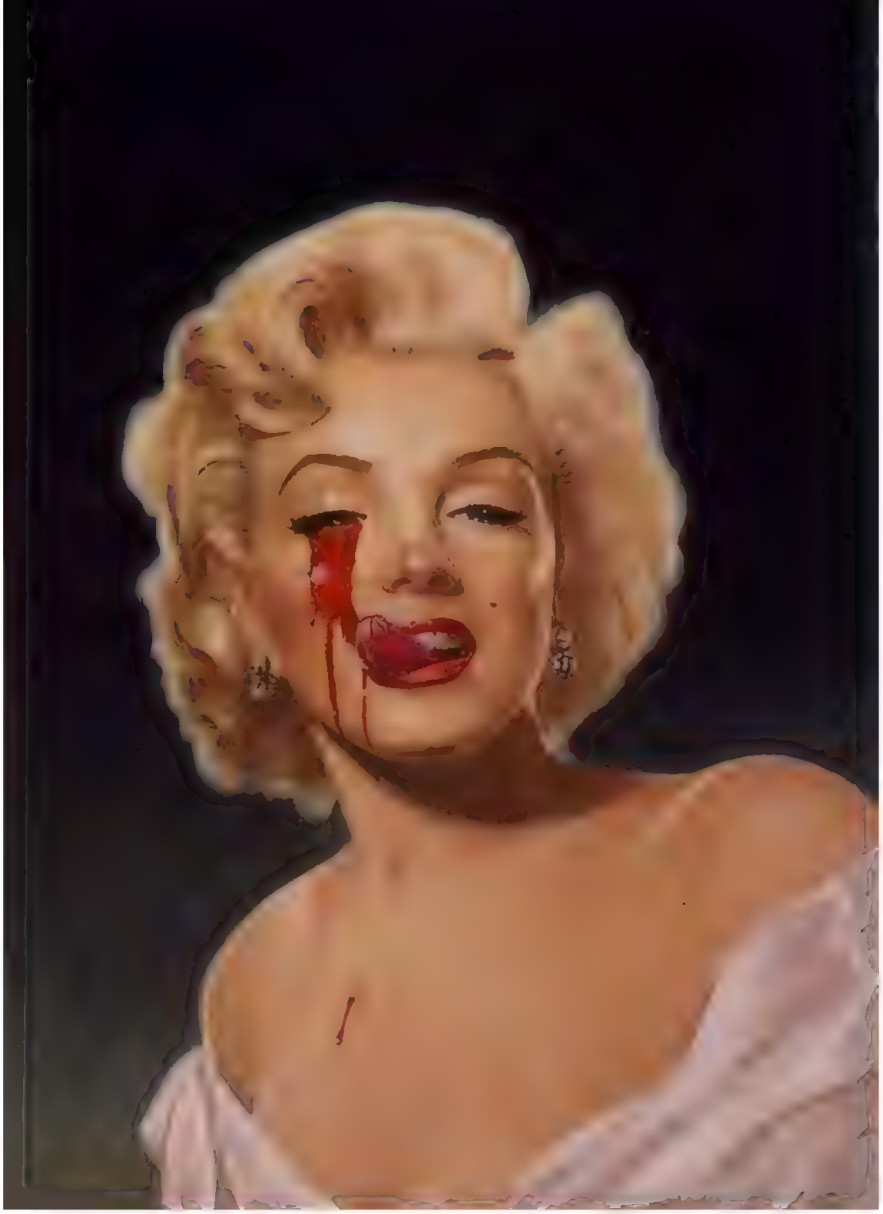




TOP: Edwards' initial cover rough with a portrait of Stalin, which was later discarded, in the background.
ABOVE: Finished artwork for Guy N. Smith's, 'The Fiend'.
RIGHT: The cover as it was published by Sphere Books.
FACING PAGE: The cover painting for a German role-playing book, published by 13 Mann Publishing.



Edward's atmospheric and unsettling cover art for Ramsey Campbell's 'Darkest Part of the Woods', published by PS Books. Acrylics on canvas board. As Edwards says of Campbell's work, "Unlike some more obvious writers Ramsey's stories stay with you. I was really pleased with the way this turned out".



THIS PAGE: The cover to a Clive Barker graphic novel published by Eclipse and adapted by Steve Niles. The art was also used as a CD cover for Hatchetface's 'American Beauty'. FACING PAGE: The cover to a collection of classic 19th century ghost stories aimed at children and retold by Mike Stocks.

Text continued from page 23

LE: I remember at least one cover being rejected as it was felt to be over the top. When I did Clive Barker's *Son of Celluloid* I painted a disfigured Marilyn Monroe for the cover. I felt there were bound to be howls of outrage from dedicated Marilyn fans. She is such an icon for some people. In the event the publishers received just one solitary complaint. I was really disappointed.

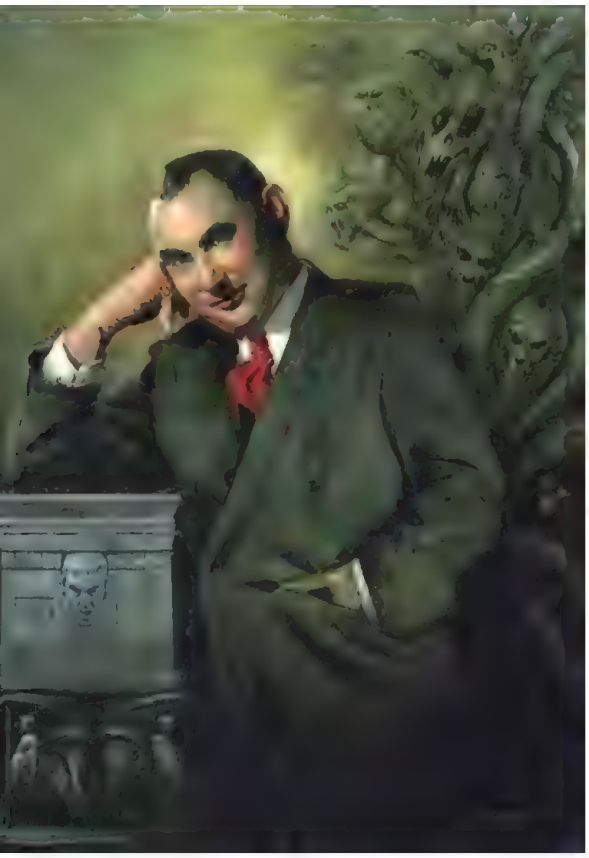
JM: If money was no option, would you still paint? What drives you as an artist?

LE: Certainly. Illustration is a way of painting and getting paid for it. If I didn't have to worry about money I would probably work less, but I'd still be painting. I don't know why I have the need to do it; probably some deep rooted and rather pathetic desire for approval.

JM: How busy are you nowadays? What's the percentage between private commissions and publishing work?

LE: I reached a "significant" birthday a few years ago and Val and I decided to try to cut down on work. I suddenly got busier than ever. However, I am genuinely trying to do a bit less and I don't work the hours I used to. The advantage to doing private commissions, which seem to be increasing in number, is that the deadlines are less crucial so I can take my time

RIGHT: Cover art to the book 'The Dropper', written by Ron McLarty and published by Cemetery Dance.
BELOW: A portrait of Herbert Van Thal, the legendary editor editor of the Pan Book of Horror Stories series, commissioned by Johnny Mains, the writer of this feature.



a bit more. I hope I can keep a sensible balance between private work and publishing for as long as possible.

JM: Have you any advice for artists trying to break into the market? Is there even a market to break into any more?

LE: Publishing has changed out of all recognition since I started work and I don't know what the future is going to be like. It's a very uncertain situation, but illustration has always been an insecure profession. If anyone wants to do it after reading the above then they will go ahead whatever I say. My only advice would be "don't expect to get rich".

JM: How do you sum up being the king of British illustrative horror/sci-fi? Are you happy with how it has played out and continues to thrive?

LE: I think court jester is much more appropriate. Seriously I think I'm in a good place at the moment. I'm doing some of my best work and I'm enjoying it more than ever. I've had a large number of private commissions to do recently and they've all been great fun. I hope that side of things continues to grow. ●

● *You can see more of Les Edwards amazing work at* ***www.lesedwards.com*** *Prints and original artwork are also available from the site.*

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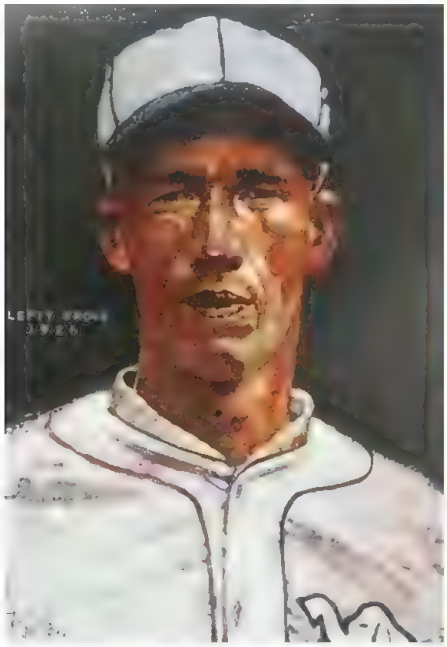
Bart Forbes

Bryn Havord explores the work of a U.S. illustrator, whose exquisite paintings have graced the pages of magazines, and illuminated the walls of leading art galleries...

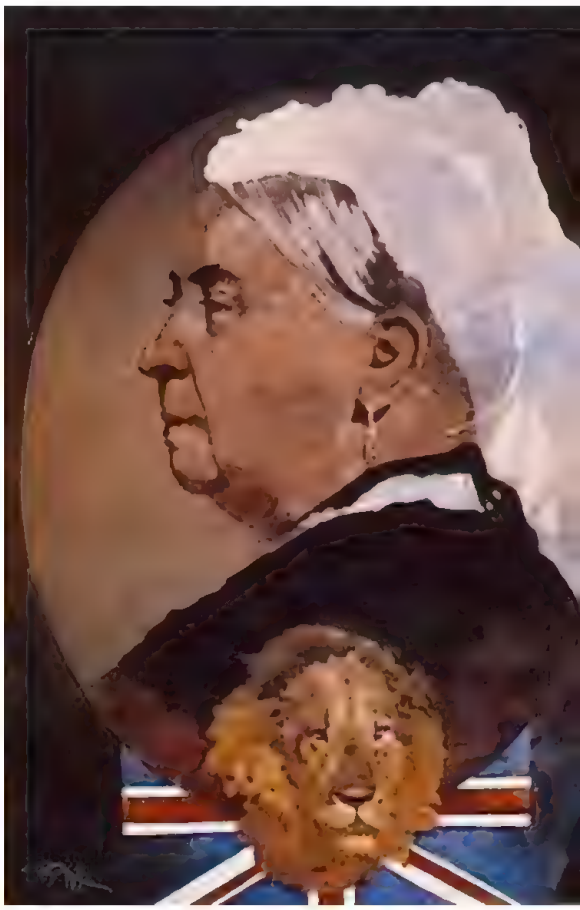


ABOVE TOP: Cover for *Boy's Life*, oil on canvas 1997, shows the artist's mastery of strong, simple design and the skilful use of a limited palette. ABOVE: 'Lefty Groves', Forbes oil portrait of the legendary baseball pitcher exudes resolve and grit. Painted in 2001.

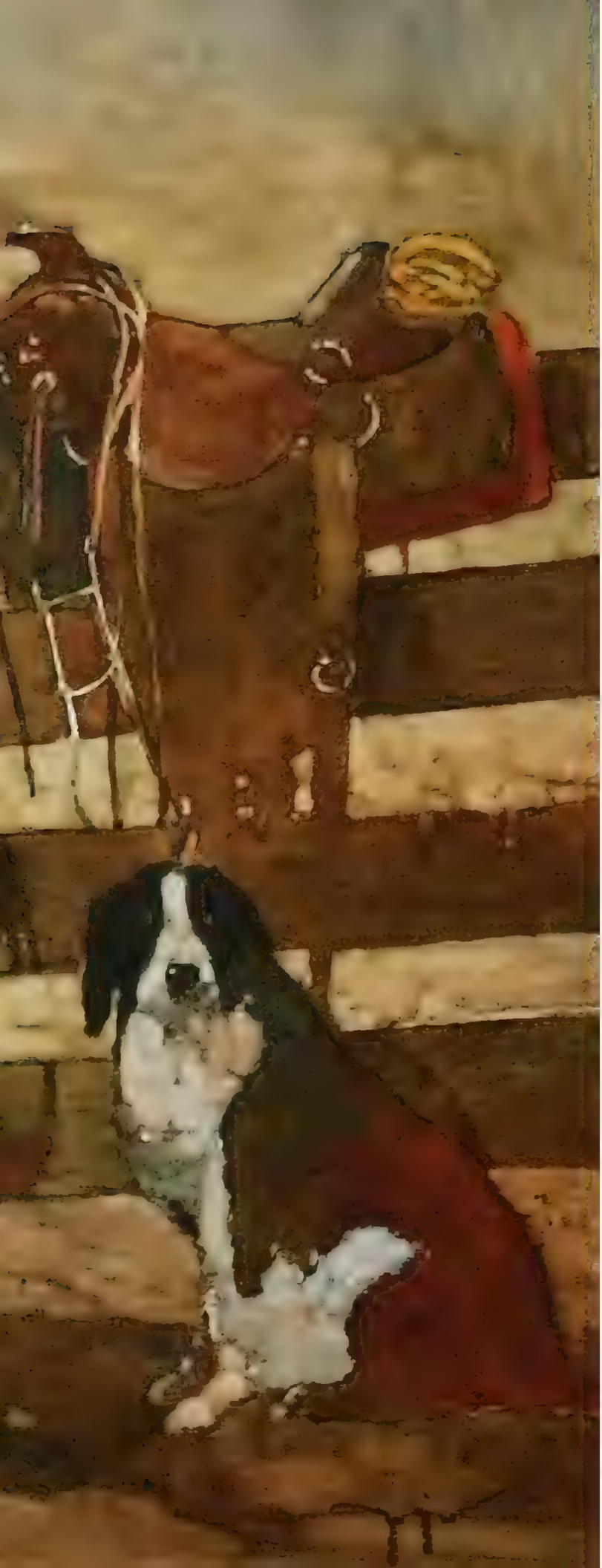
I've been a fan of the works of American illustrator Bart Forbes since the mid-seventies. It has not been an easy task: I lived in London and he lived in Dallas. I stopped working in women's magazines in the mid-sixties, so no longer enjoyed the privilege of free subscriptions to all the top American magazines. To see examples of his work I had to rely on friends in America sending me the odd tear sheet; The Society of Illustrators Annual, a yearly treat from New York City, and surreptitiously flicking through American magazines at the newsagents W. H. Smith. Step forward Sir Tim Berners-Lee and his creation of the World Wide Web; now the works of Bart Forbes are just a couple of clicks of the mouse away.

Bart Forbes was born, and spent his youth, in rural Oklahoma. After graduating from the University of North Carolina he did a stint in the US Army, and then studied at the Art Center School in Los Angeles. I'm a couple of years older than Forbes, and in the fifties when we were growing up and in our early teens, the golden years of illustration were coming to an end. Television was taking a lion's share of advertising budgets, leading to a reduction of advertising pages in magazines and newspapers, which in turn led to a reduction in the number of editorial pages. Moreover, there was a lessening of interest in romantic fiction, and art directors were increasingly using photography to illustrate editorial features and advertisements.

In the late fifties and early sixties, most of the



ABOVE: A watercolour portrait of Queen Victoria for insurance firm Cameron and Colby painted in 1983. LEFT: A watercolour theme painting for the Riverboat Hilton Hotel, 1985. Forbes design sense and command of his medium, enable him to sublimate detail without compromising content.



LEFT: Forbes captures the gritty romance of the Old West in this illustration for *Boy's Life* painted in 1995.

American illustrators headed for Detroit and New York City. Those who didn't live in the city went to live in Westport in Connecticut, which became an illustrators' colony, from where they travelled into Grand Central Station to visit their clients on Madison Avenue, and in mid-town Manhattan. They were heady times.

However, Forbes chose to pursue a different path and decided to stay out West, setting up shop in Dallas, Texas, which he thought would be inexpensive and relatively pressure-free, leaving him to develop an individual style in his own time. He set up a studio away from his home, to avoid the distractions of bringing up a young family. "It also helped me to be able to walk away from a painting at six o'clock; go home and have supper, play basketball with my son Ted, and not worry about what I was working on until the next morning," he said. "If I had a studio in the house, I know I would have gone back in after supper and start fiddling with the job I was working on." He worked in a building with fellow illustrator Jack Unruh, and Jack Summerford, a graphic

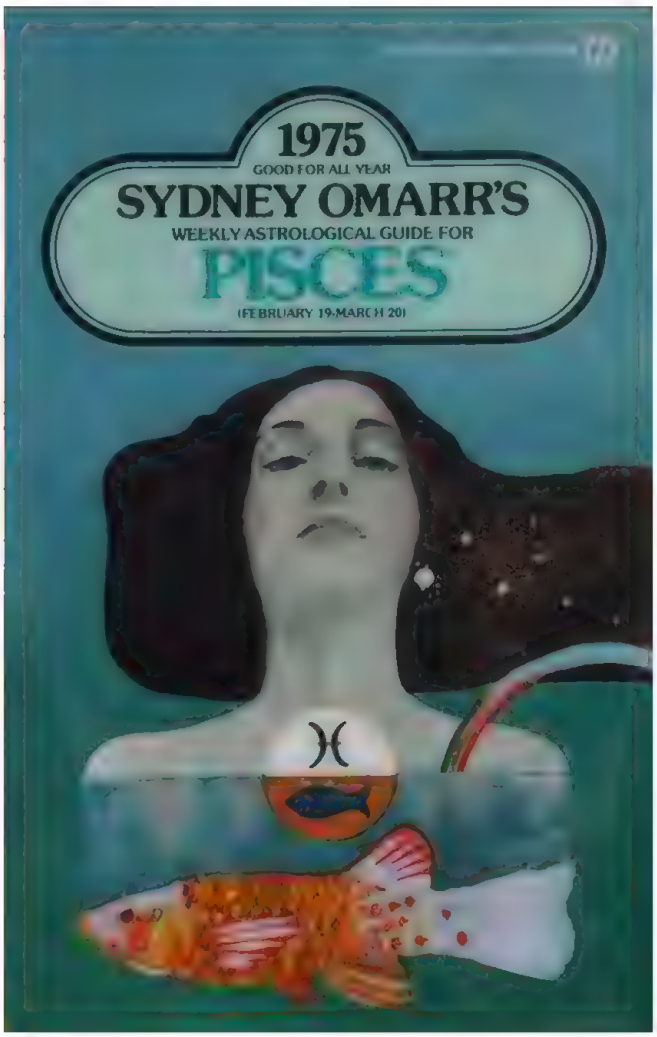
ABOVE: A watercolour illustration for a story on ice fishing published in *Sports Illustrated* in 1983.
ABOVE LEFT: Watercolour painting of a bison which appeared on a Eddie Bauer Winter 1987 catalogue. The painting was also reproduced as a limited edition print.
LEFT: 'Red Bandana', painting for a retail poster 1995, oil on canvas.

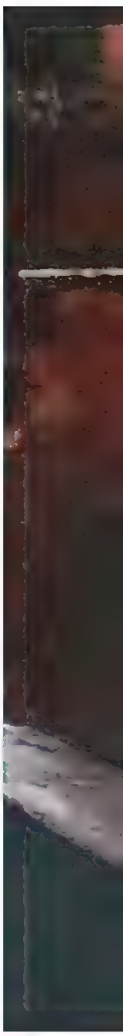
designer; it was rather like a mini Charles E. Cooper Studio in New York, and Artist Partners in London, where they could bounce ideas off one another, and share facilities. The three of them purchased the building and renovated the space. Forbes' wife Mary Jo managed a gallery in the front part of the building where she held at least two exhibitions of illustrator Robert Heindel's ballet paintings, as well as the works of other artists.

Forbes worked slowly at first experimenting with a number of mediums and techniques. Once he reached a stage where he felt he had developed a style that would appeal to a national market, he made a trip to New York City and found himself an agent; Barbara Gordon, who was willing to give him a try. And it worked, eventually proving that he did not have to live in New York City, or Westport, to fulfill his ambition in becoming one of the country's leading illustrators. Forbes said, "It was the best of both worlds: Big Apple assignments with fees to match, and a Texas lifestyle with cheaper real estate, and a lower cost of living."

I'd been brought up with rather genteel English watercolours, so when I first saw his work it was a revelation. "To this day," he says, "I love Degas' paintings. In art history classes, I really started to take notice when we were shown examples of his work. And when I look at all of the work of the impressionists, it is still very fresh to me. I think that is the key to anything: If it is well done, it is timeless. If a work dates quickly, whether it is a painting or an illustration, it becomes a temporary kind of art. For me, I prefer things that are timeless."

When he tried working with acrylics, Forbes found that his work had a tendency to be 'too tight',





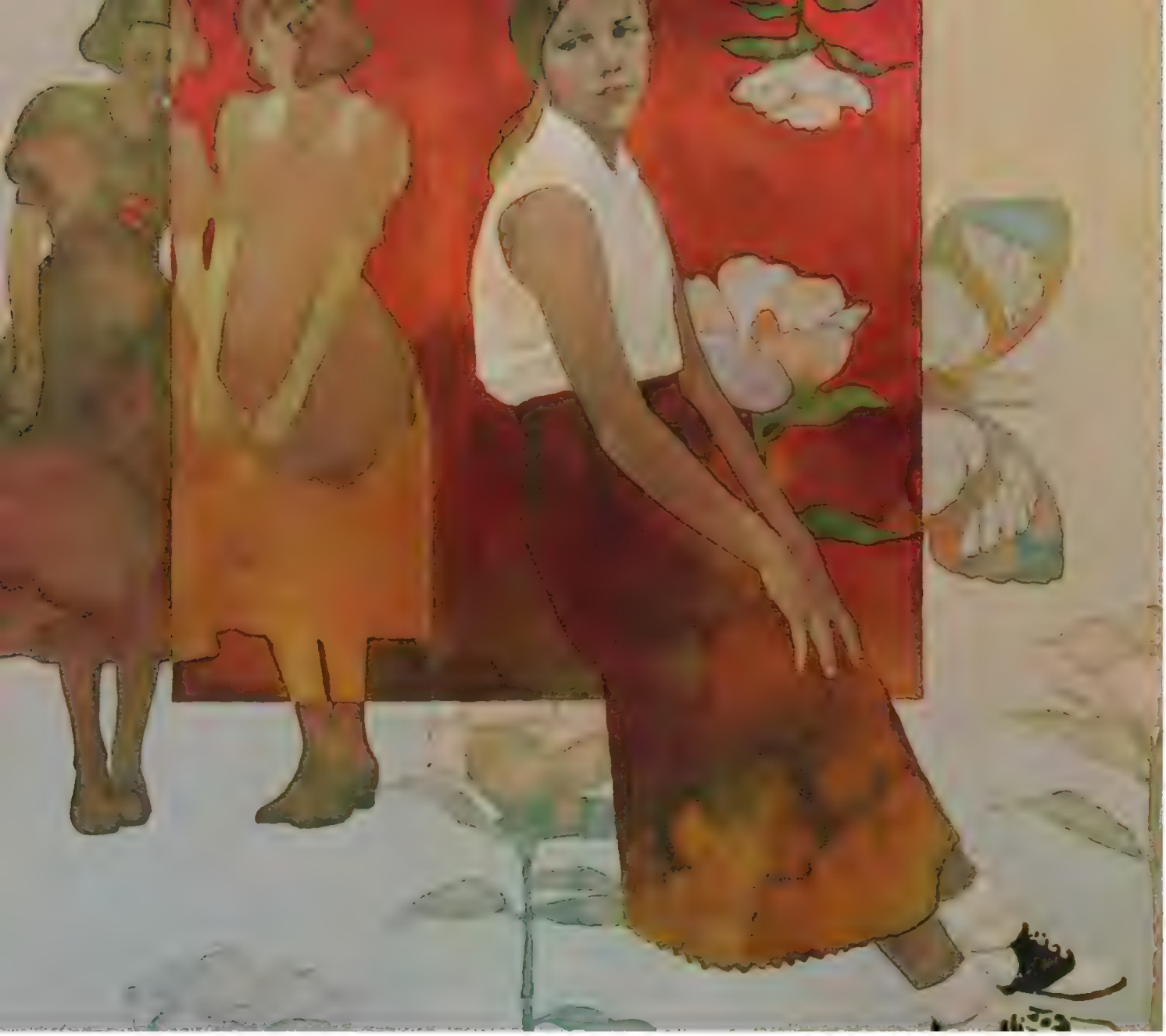
and he didn't like how the work reproduced. For a while he experimented with Aniline dyes, creating combinations of watery pigment and vibrant color, and his work loosened up. He developed a very classic style characterized by loose washes, which created texture, and plenty of natural 'accidents' that gave his paintings extra lustre.

"After a few years," he told me, "I realized that the dyes faded in normal light since they had no real pigment. So, in the interest of creating art that I might sell when I got the originals back from the publisher, I made a complete switch to Winsor & Newton tube watercolors. I also became known for being able to create 'montage' compositions that would include numerous elements in one painting.

"I adapted my style of painting to accommodate that change—and still received assignments from many of the same clients. I ultimately changed mediums again in about 1990, so I could make much larger paintings, using oils on canvas. I still prefer oils today."

He worked on an expensive German board because the pigment tended to sit on the surface of the board, rather than be absorbed by it, allowing him to manipulate the wet colour to achieve the desired effects, which he preferred. He usually began a painting with the darkest areas in order to help in establishing a value scale, with the lightest light and darkest dark put in first, with the rest of the values and tones falling somewhere between the two. Quickly putting in the background with a large flat sable brush, and using three or four colours, mixing some of the colours on his palette, and some on the board itself, which he would blend wet in wet. The process of laying and blending washes, and wiping out parts of some areas with a wet paper towel to lift

FACING PAGE: Two images from a series of covers for signs of the zodiac. Commissioned by Signet Books in 1983, and executed in coloured dyes on paper. ABOVE: "Arts Jazz'. Forbes paintings of jazz musicians have led to the artist being commissioned to create art for a wide variety of jazz-themed briefs including a series of LP covers for Time-Life Records. LEFT: 'The Flowered Hat', oil on canvas, 1998.

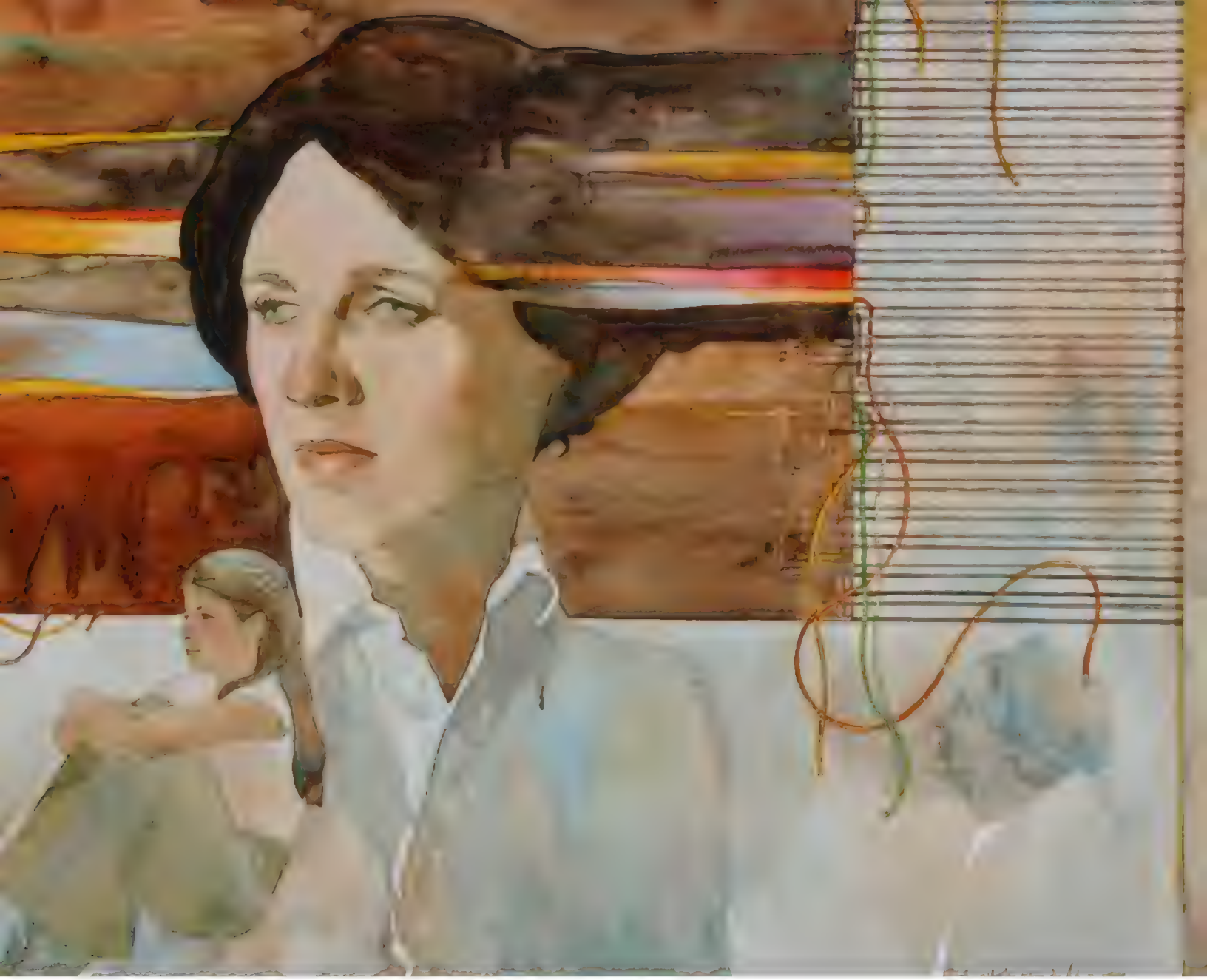


ABOVE AND FACING PAGE: Forbes' complete mastery of compelling and decorative imagery is shown at its best in these spreads that he created for *McCall's* magazine. Painted in watercolours after the artist had abandoned coloured dyes, which he realised were prone to fading, the *McCall's* illustrations reveal an artist at one with his medium and subject matter.

off some of the pigment, to create soft edged highlights epitomized most of his work at the time. While he still prefers watercolor for smaller paintings and roughs, Forbes developed a similar style using oil paint.

He does large paintings in oil because he finds the pigments easier to control. Both methods are a direct approach to painting that allows him to work quickly and spontaneously, without labouring over details. He is meticulous in his research for each illustration, producing many pencil roughs and small watercolour studies, and once he is satisfied with the concept, he will often finish some illustrations in a day, but normally spends two or three days on each final painting, and takes longer to complete large oil paintings.

"What separates the good illustrators from the mediocre," says Forbes, "is how well that artist can take a problem and do something with it. Many clients don't



ask for that extra effort. They are quite satisfied if you just render the idea they've asked you to do. To take it beyond that sometimes requires a lot of time and maybe a little bit of courage to say: 'This is the way that I believe it should be done.' And you have to want to do it. I think that is what distinguishes some illustrators from others—being able, and wanting to satisfy something within one's self. It isn't called for by the client, but it is needed to make it a better-than-average painting. What stands out is an artist's ability to take a painting beyond the obvious solution."

Forbes has certainly practiced what he preached, and has been hugely successful for well over forty years. His editorial illustrations have appeared in numerous leading publications including *Sports Illustrated, Time, Golf, McCall's, The Saturday Review, TV Guide, Redbook, Seventeen,* and *Penthouse,* His list of commercial clients reads like a "Who's Who" of American industry—American Express, TWA, Exxon, Eastern Airlines, the U.S. Navy, Columbia Records, Hart Skis, Philippine Airlines, and many others. He was commissioned to prepare the illustrations for a series of commemorative postage stamps for the U.S. Postal Service. His work has earned him more than 50 Awards of Excellence from the New York Society of Illustrators, and he was selected for inclusion in the Society's show on 2OO Years of American Illustration. He has exhibited in a number

ABOVE: 'The Corral', heat, light, dust and action in this watercolour which was published as a limited edition print. FACING PAGE: Oil on canvas painting for Elk Roofing, 2001.

of one-man shows throughout the United States. His illustrations have been represented in the New York Art Director's Show, and the New York One Show. His illustrations have been featured in the *Graphis Annual, Communication Arts Annual, Creativity,* and he was also the subject of a feature in *Communication Arts Magazine 1974, Vol. 16. No. 1.*

In 1986, he was named "Sports Artist of the Year" by the U.S. Sports Academy. In 1988, he got a dream assignment when he was named by the Korean National Olympic Committee as official artist for the Summer Games in Seoul. His paintings have also appeared on U.S. stamps commemorating the 1988 Olympics. Several other oils—a series of presidential portraits and promotional posters that were first published as illustrations, are part of art collections owned by former U.S. President Jimmy Carter, and the Smithsonian Institute.

Other sporting events he has produced illustrations and designed posters for include the Americas Cup, the Boston Marathon, the PGA and Senior's tournaments,

Text continues on page 50

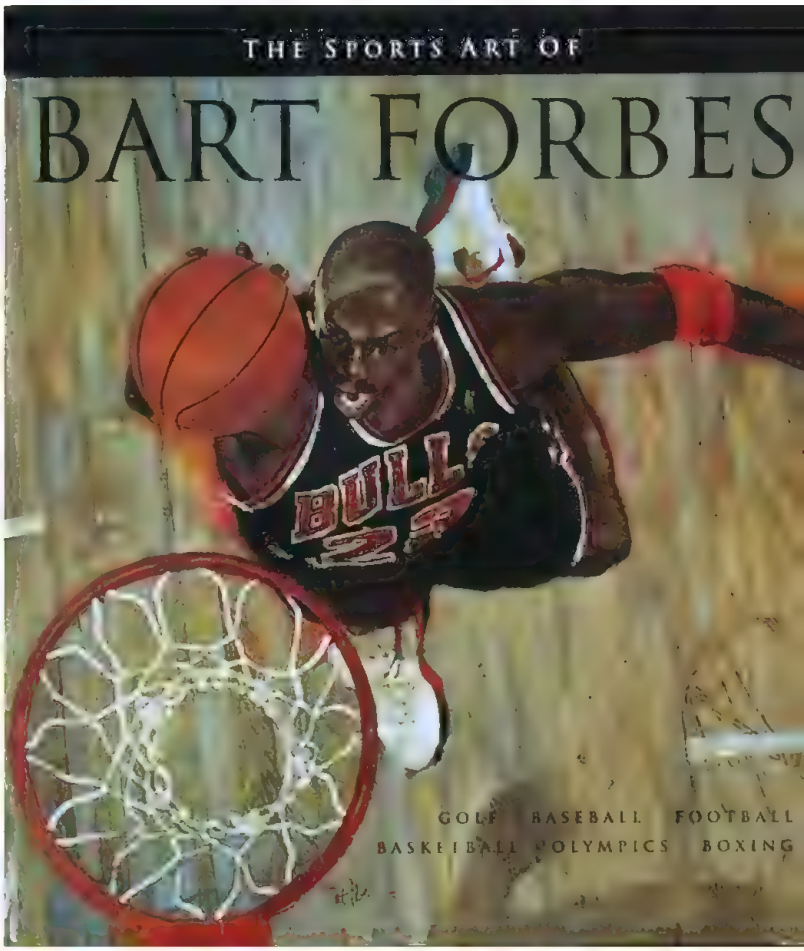
RIGHT: 'Wedding Dress'. A watercolour from 1985 which subsequently was published as a limited edition print.
FACING PAGE: A view of a US main street circa 1920, provides a great example of Forbes manipulation of colour, tone and form, as he directs the viewers eye through the elements of the painting, which all add to the sense of anticipation, embodied in the stance of the woman in the foreground.

Echo

ABOVE: A poster for the New York Advertising Bureau, painted in watercolour, 1983. FACING PAGE: A CD cover for Verve Music's 2010 release of 'Nat King Cole and Friends'.

ngCole&Friends | RIFFIN':
The Decca, JATP, Keynote and Mercury Recordings

LEFT: 'Golfer'. Painted in 1986 this oil on canvas has been reproduced in the thousands as a poster.
ABOVE One of Forbes large scale murals depicts Jack Nicklaus at the first Players Championship, Atlanta.
RIGHT: "Starting Line', oil on canvas. Painted in 1991, this was one of a whole series of paintings that Forbes created as official artist for the Seoul Olympics.
ABOVE RIGHT: Although long out of print, copies of Forbes' book can still be found on ebay.com.


THE SPORTS ART OF
BART FORBES
GOLF BASEBALL FOOTBALL
BASKETBALL OLYMPICS BOXING

ABOVE: The fold out *Sports Illustrated* cover featuring the Holmes-Cooney fight, produced during a three day round trip from Dallas to New York.
FACING PAGE TOP: 'Winning Form'. An oil on canvas painted in advance of the 1987 Calgary Winter Olympics for ABC Television. The images were used as sponsorship giveaway
FACING PAGE RIGHT: Illustration for Sports Illustrated, published in 1986. Oil on canvas.

Text continued from page 42

the Indianapolis 500, and the 1992 and 1996 Olympics. In addition to his many sports theme paintings and posters, Forbes has also produced a number of beautiful paintings and prints based on his studies of endangered species, history, music and Native Americans.

He told me, "In the mid seventies, I had a painting of a Native American chief in a Dallas gallery, and the owner asked me if I would paint another ten or twelve on the same theme for a small exhibition. The show turned out to be pretty successful, and someone asked me about doing a print edition of one of the paintings. This set me thinking, that maybe I could expand what I did as an illustrator and reach the general public. You can reach an awful lot of people through prints and posters sold in the appropriate galleries, and the mall-type galleries that sell prints and posters were becoming more and more popular. And it worked. I didn't do the prints to make money. I did them to reach people. I don't think I've ever really made any money off them. It was expensive to do prints and posters in those days.

But, I think if I evaluated it, they did exactly what I wanted them to do: They established a little bit of a name for me. It was a great marketing tool."

An interesting overseas assignment was when, on the recommendation of an acquaintance Ned Boshell, Peter de Savory the owner of Skibo Castle in Scotland, commissioned him to make a series of paintings that would be used in a variety of ways to promote the castle. In addition, de Savory, who was the chairman of the exclusive Carnegie Club, wanted a painting of the castle, which had formerly belonged to Andrew Carnegie the Scottish-American industrialist and philanthropist, to hang in his office. Forbes traveled to Scotland and spent several days at the castle sketching and painting on what he describes as "A great trip!"

Forbes is internationally acclaimed as a sporting artist, and the American *Sports Illustrated* magazine has played a large part in his career, and the first cover he painted for them tested him to the limit. He explained, "I had never painted anything related to the sport of boxing until 1980, when I had the opportunity to do a boxing assignment for the magazine. Two years later,

ABOVE: Theme art for the official poster of the Kentucky Derby 2005. Forbes oil on canvas captures the leaders of the field, as they race down the back stretch, with the Twin Spires of the main clubhouse and Millionaire's Row looming in the distance.

having done numerous paintings for them, I was asked to do a cover painting for the first time.

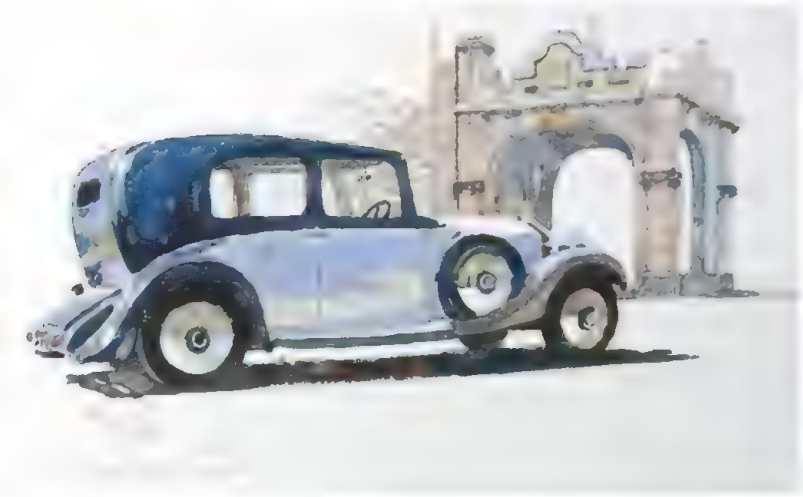
"It involved a feature previewing the heavyweight championship bout between Gerry Cooney and Larry Holmes. I had previously done six paintings for the story, when I got a call from the art director, my friend Richard Warner, telling me they had run into problems with the planned cover photo, and needed a painting. Only one problem: they needed it in three days!

"I accepted the assignment, and boarded a plane for New York on the Thursday morning. After going through

what reference photos they had of both fighters from other bouts, and preparing a couple of quick sketches for the approval of Rick and the editors, I flew back to my studio in Dallas. I did the painting on the Friday and flew back to New York with it on Saturday. Having taken the precaution of taking brushes and paints with me, and was able to make some changes requested by the editors.

"The painting was finally approved. It went to the engravers that afternoon, and I breathed a heavy sigh of relief."

A few years ago I was trawling the web and came across a stunning painting by Forbes of Marley's Ghost he'd made for Charles Dickens' book *A Christmas Carol.* Search as I might, I was unable to find any reference to the publisher, so asked Forbes for the details. He told me it was for a special limited edition book of 1,000 copies, produced by a publisher in Dallas. A few days later I was delighted to receive a signed proof copy. In a feeble



ABOVE & LEFT: Three of the illustrations Forbes created for Peter de Savory to Promote Skibo Castle in Scotland. ABOVE RIGHT & FACING PAGE: Two of Forbes illustrations from the Emmot-Walker 1998 limited edition publication of Charles Dickens 'A Christmas Carol'.

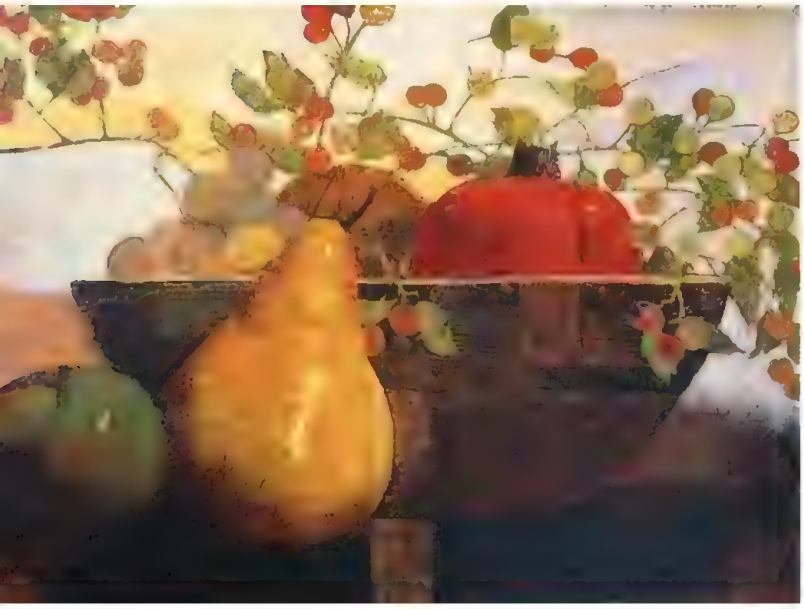
attempt to offer my thanks, I sent him a copy of a book I had written about Scottish castles. I'm ashamed to say that I certainly got the best part of the bargain!

Forbes said, "I found that I had to make a lot of hard decisions to keep my career going over the years. I changed agents during the 1980s, and Madeline Renard took on my portfolio. But by the early 1990s, I decided to represent myself since almost all of the New York agents had a great number of artists on their books, and as a result became 'art brokers' rather than true representatives. By that time I had become known primarily as a sports' artist as a result of the number of assignments I was commissioned to produce for Sports Illustrated. I was also fortunate to have developed a long working relationship with the PGA Tour.

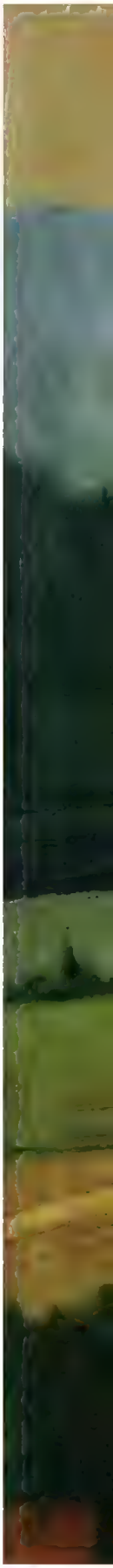
"But the development that would have the largest effect on all illustrators was the impact of computers. It became possible for people with no drawing or painting

Text continues on page 58

THIS PAGE: Forbes gallery paintings include many still life subjects, where the artist counterpoints light and form,



FACING PAGE: 'Homecoming', one of Forbes landscapes, prints of which are available from his online giclee gallery.



Text continued from page 54

skills to create art by manipulating software. Ad agencies largely quit commissioning painted illustration; the market became squeezed, and there were far fewer commissions available.

"I decided at that point to begin developing personal paintings with a different approach, and move toward making art for sale in galleries. Fortunately, I've had quite a bit of success with landscape and still life paintings since then. I consider myself very blessed to have had such a long career, doing the one thing that I most enjoy—drawing and painting."

Now that his son Ted and daughter Sarah have grown up and left home, he has built a studio in the lower level of his house in Plano, where he still works every day producing illustrations, but mostly gallery paintings. He says it sure beats the hell out of commuting! ●

Forbes studio at his home in Plano, Texas. The artist is still as driven as ever, painting and drawing every day

● *You can see more of Forbes' work at* ***www.bartforbes.com*** *and* ***www.valleyhouse.com.*** *Giclee prints are available from www.bartforbesgallery.com*

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Sidney Paget

David Stuart Davies reveals how a letter opened in error triggered the creation of one of the most celebrated visualisations of crime fiction the world has ever seen.

Ask most people to describe Arthur Conan Doyle's famous detective character Sherlock Holmes, and no doubt they will include in their description an Inverness cape and a deerstalker hat. These items of clothing have become an indelible part of the icon that is Holmes. Actors playing the part are expected to don them in order to appear authentic. Even the updated manifestation of the character, as played by Benedict Cumberbatch in the BBC TV series *Sherlock*, is sometimes seen wearing a deerstalker and the long coat he wears, although modern, has all the flourish of an Inverness. And yet specifically the creator of this immortal character in his stories never mentioned these essential props. The nearest Doyle got to the deerstalker was most notably in 'The Boscombe Valley Mystery' (1891), when he has Holmes wearing a "close-fitting cloth cap" and 'The Adventure Of Silver Blaze' (1892) in which he describes the detective's 'ear-flapped travelling cap'. An Inverness cape is not mentioned in any of the four novels and fifty-six stories featuring Sherlock Holmes that was penned by Doyle. The closest in style to this garment is the Ulster, a long loose overcoat, sometimes girded with

ABOVE: Paget in his early thirties with the characteristic receding hairline that he shared with his brother Walter, who became the model for Sherlock Holmes. RIGHT: Original art of Holmes in the attire with which he is most usually associated. From 'The Adventure of Silver Blaze', first published in *The Strand* magazine in December 1892. FACING PAGE: A scene from 'The Hound of the Baskervilles; shows Paget's art at it's best, full of intense drama, powerful staging and enough atmosphere to cast it's own smog over an Edwardian parlor.

Courtesy of Christies

ABOVE: Paget's original art depicts Holmes and Watson in leisurely mode from 'The Adventure of the Cardboard Box' published in *The Strand* magazine, January 1893.
FACING PAGE: A tense moment from 'The Adventure of the Engineer's Thumb' which first appeared in *The Strand* magazine in March 1892.

a belt, which often has a hood or cape. Holmes wore one in 'The Blue Carbuncle', (1892) and *A Study in Scarlet* (1887), but this garment lacks the shoulder cape, which adds a dash of stylish, almost Gothic, dramatic flair to the Great Detective's costume.

It was the artist Sidney Paget who, taking the vague descriptions provided by Doyle, created a pictorial legend that is now instantly recognised worldwide. And it all came about by accident, or so the popular version of events claims. When the *Strand Magazine* began printing the Holmes short stories in 1891, the publisher George Newnes was keen to have a set of illustrations accompanying every story that featured in the periodical. To achieve this he appointed W. H. Boot as the art editor.

"I RUSHED TO THE DOOR."

Courtesy of tThe Arthur Conan Doyle Collection, The Toronto Public Library

Boot wanted to commission the best quality illustrations and he chose an experienced 28-year-old artist named Walter Paget for the task. However, as the story goes, Boot did not remember Walter's first name and when he sent the letter offering the job to the Paget household, he addressed it only to "Mr Paget". Walter's brother Sidney opened it, assuming that is was meant for him. Ignorant of the mistake, Sidney accepted the commission. As a result he eventually produced 356 black and white illustrations for the Holmes stories, and set his seal on the image of the character.

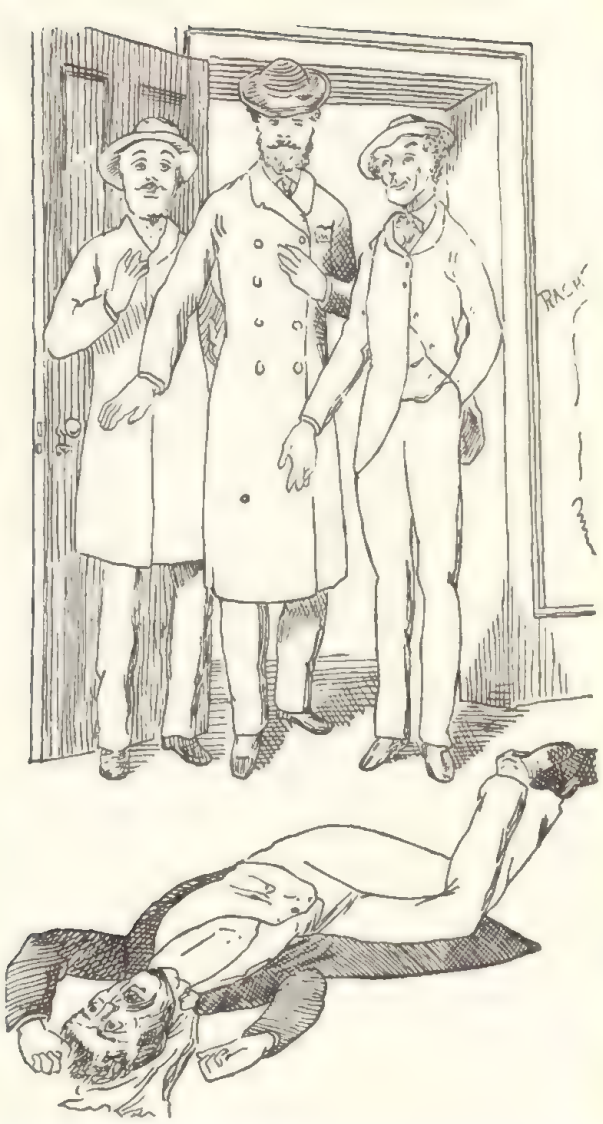
* * * *

Sidney Paget, born in 1860, was the son of an official of the Local Government Board in Clerkenwell, himself a man of strong artistic abilities. There were nine children in the family and remarkably three of them became artists. Walter Stanley Paget (1863 – 1935), the youngest, was perhaps the least talented or certainly the least successful. Sidney was the middle sibling with Henry Marriott Paget (1856 – 1936) being the eldest. All achieved a certain amount of fame and commercial success, but it was Sidney who became an artistic celebrity through his work on the Holmes stories, which

ABOVE: An image from 'The Adventure of the Yellow Face'. Many of the props that appeared throughout the Holmes stories were drawn from Paget's own furniture, including Holmes wicker chair and this table and cloth.
FACING PAGE LEFT: Conan Doyle's father, Charles Altamont Doyle, provided this illustration for the book edition of 'A Study in Scarlet' published in 1888.
FACING PAGE RIGHT: Friston's drawing of Holmes for 'Beeton's Christmas Annual 1887'.

led to other commissions from various magazines. He illustrated the sleuthing tales of Arthur Morrison's Martin Hewitt as well as a number of other detective stories, a genre that was very much the vogue towards the end of the nineteenth century. When Paget wasn't illustrating fiction, he was often called upon to depict current events in popular illustrated newspapers of the day such as the *London Illustrated News*, the *Graphic* and *The Sphere*.

Sidney Paget received his early education at the Cowper Street School, London, and then spent two years studying the artistic antiquities at the British Museum before going to the Heatherley School of Fine Art. In 1881 he entered the Royal Academy Schools, where he won second place in the Armitage competition in 1885, and first place and medal in 1886 for his painting 'Balaam Blessing the Children of Israel.' On leaving the Academy, Paget rented a studio in Holland Park Road, Kensington, and began painting portraits and small pictures. He worked on his Sherlock Holmes drawings at this studio and apparently he used Walter as his model, an image that crystallised the essence of the character in



his own mind and represented the detective for the new reading public. Sidney's daughter Winifred recalled that when her uncle Walter attended a recital at the Wigmore Hall in London, 'as he walked to his seat, a woman in the audience exclaimed, "Why, there's Sherlock Holmes."

Allegedly, Paget based his depiction of Dr Watson, Holmes' companion and biographer on his old friend Alfred Morris Butler, who he had met while at the Academy School.

It was Paget's interpretation of Doyle's description of Holmes which created an indelible image that would not only be popular with readers at the time, but also helped to launch this unique character into the stratosphere. He gave the world the visual representation of Holmes that would become associated with the character long after the writer and illustrator's deaths.

However, Sidney Paget was not the first person to draw Holmes. That distinction went to David Henry Friston (1820 – 1906) who was chosen by Ward, Lock & Co. to provide the illustrations for the first edition of Doyle's first Holmes novel, 'A Study in Scarlet'. Friston created four pictures for the story, which were engraved by W.M.R. Quick, and published in the 1887 issue of *Beeton's Christmas Annual.* Paget's ultimate success in depicting the character is interesting when considering Friston's original illustrations, which presented a more mundane version of the super sleuth. In the famous scene where the detective examines the word 'Rache' scrawled in blood on the wall of a derelict house in the Brixton Road, Friston's Holmes seems rather chunky and clumsy, his face lacking the intellectual prowess

ABOVE: "My Decrepit Italian Friend", an original Paget illustration from 'The Final Problem' published in 1893.
ABOVE RIGHT: An original painting from 'The Hound of the Baskervilles'. Paget's note on the back of the 'Hound' illustration says, "To engraver. Keep background of fog as flat as possible S.P." This instruction was unnecessary as the artwork was reproduced by the new photo litho process, in contrast to the illustrations that Paget had created for Holmes from 1891-1893, which were all reinterpreted by an engraver, as was the custom in those days.

of Doyle's creation. His hat is curved but it seems to be more of an overstretched bowler. His coat has certain cape-like qualities, but it is more of an elongated trench coat. Friston also provided illustrations for Holmes' second novel 'The Sign of the Four' (1890), which was published before Doyle's first Sherlock short story in *The Strand*, 'A Scandal in Bohemia' (July, 1891).

Interestingly Doyle's father, Charles Altamont Doyle provided the frontispiece for 'A Study in Scarlet' when it was published in novel form in 1888. Charles Doyle was an artist of sorts, brother to Richard Doyle, the noted Victorian illustrator who designed the masthead of *Punch*, and son of cartoonist John Doyle, known as 'H.B'. Conan Doyle had a visual gene, which expressed itself in literature rather than art. His stories have a vivid quality, which lends them to illustration, to dramatisation and later to cinematic interpretation. Doyle's father gave Holmes a rather fey appearance, with a beard and a large bowler-type hat.

In the stories, Watson describes Holmes as "bohemian" and "eccentric," but he is also clearly an upper-middle class, university-educated man with a sense of fashion and propriety. This may be why Paget

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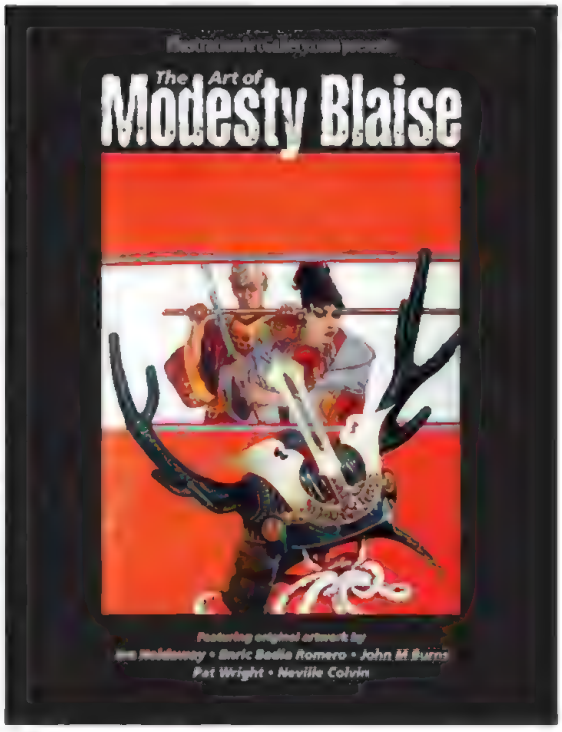

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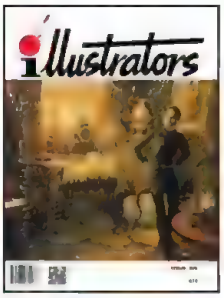

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Courtesy of Jerry Margolin

ABOVE: Holmes inspects the wares in this original artwork from 'The Resident Patient" from August 1893.
ABOVE RIGHT: A beautifully atmospheric moment from Paget's illustrations for 'The Hound of the Baskervilles', the story that brought Holmes back from the dead, much to readers' delight.
FACING PAGE: An unpublished character study of Holmes which the artist created in December 1904.

only depicted Sherlock in the deerstalker cap, a favourite form of headgear of his own, and Inverness cape in appropriate situations, when the detective was working out in a rural setting, or travelling cross-country. However, this particular choice of garb also suggests something about the character, which reflects his nature and *raison d'être.* He is not just a consulting detective; he is a hunter on the track of the criminal and the solution to the crime. However it interesting to note that in what is probably Holmes' most famous investigation, 'The Hound of the Baskervilles' (1901), while he is on Dartmoor seeking the phantom hound, Paget shows him in a normal overcoat and a trilby hat. In a case where, one would assume, the deerstalker and the Inverness would be most appropriate, they are missing. Filmmakers have not made the same mistake. Invariably when the screen Sherlock traverses the windswept terrain of Dartmoor on the track of the Hound, he is usually wearing both the deerstalker and Inverness. Indeed, the Paget look is the one that has been adopted by the makers of films, stage productions, television series *et al* ever since his work appeared in print.

Doyle was very clear in his own mind how his

Courtesy of City of Portsmouth Museum.

detective looked. He described him in great detail in the first novel:

"His very person and appearance were such as to strike the attention of the most casual observer. In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing, save during those intervals of torpor to which I have alluded; and his thin, hawk-like nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and sureness, which mark the man of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile philosophical instruments."

Although Doyle was very happy with the illustrations provided for his stories by Paget, he was of the opinion that the illustrator's representations of his detective made him look too glamorous and handsome. In his autobiography, 'Memories and Adventures' (1924), Doyle observed, "All the drawings were very unlike my original idea of the man. It chanced... that poor Sidney Paget, who, before his premature death, drew all the original pictures, had a younger brother

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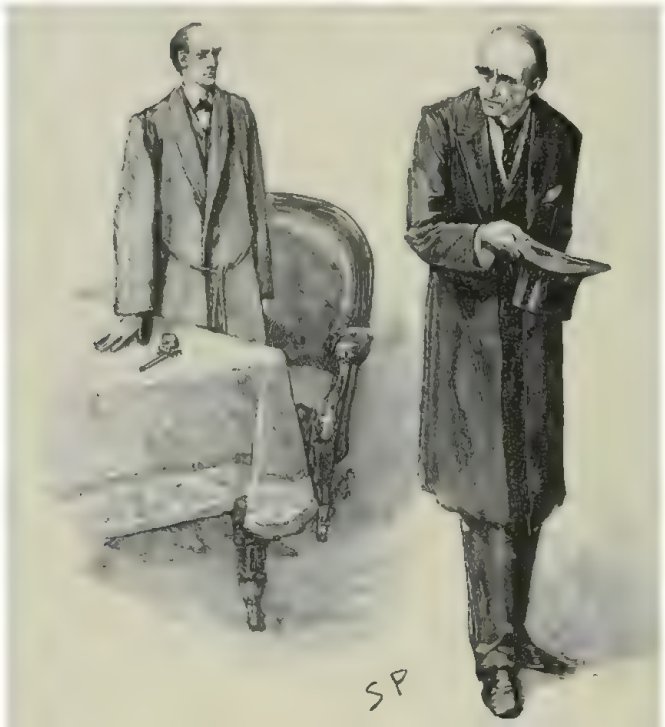
Walter... who served him as a model. The handsome Walter took the place of the more powerful but uglier Sherlock, and perhaps from the point of view of my lady readers it was as well."

The phrase "poor Sidney Paget" is a reference to the artist's early and untimely death. He died in Margate on 28 January 1908, after suffering from a painful chest complaint for the last few years of his life. According to his death certificate, the cause of Sidney Paget's death was 'Mediastinal tumour, 3 years, exhaustion.' Mediastinal tumours are growths that form in the middle of the chest area, which separates the lungs. As the tumour grows, the patient's breathing becomes more and more constricted. It is a rare condition and, in the early 1900s, it was a painful and certain death sentence.

Yet strangely, despite the general notion that Walter acted as a model for Holmes, Paget's older brother Henry denied that this was the case in the 1912 supplement to 'The Dictionary of National Biography' where he stated: 'The assertion that the artist's brother Walter, or any other person, served as model for the portrait of Sherlock Holmes is incorrect.' Some believe that this claim was made in order to help Walter lose the Sherlock tag that seemed to follow him in whatever endeavour he undertook. At this distance in time, unless some undiscovered correspondence comes to light, I am afraid we shall never know for sure which version is true.

Whether Sidney Paget and Arthur Conan Doyle actually met at an early stage of the artist's work on the stories is not known but the representation of the Grand Duke of Cassel-Felstein, 'hereditary king of Bohemia' who featured in the first story, 'A Scandal in Bohemia' is strongly reminiscent of Doyle himself, who had the same physical presence and bluff authority as the



ABOVE RIGHT: Paget's depiction of Holmes and Moriarty's fight to the death at Reichenbach Falls created some controversy when it appeared as the frontispiece for the story 'The Final Problem' in *The Strand* in December 1893, effectively giving the game away. That 'spoiler' notwithstanding the artwork was a tour-de-force.
RIGHT: "He Turned His Rounded Back On Me". Holmes and Moriarty from 'The Final Problem'
FACING PAGE: Paget was also kept busy as a reportage illustrator as this painting from an incident during the Boer War, titled 'Saving the Guns at Colenso', attests.

character. It is a mark of how significant Conan Doyle regarded Paget's contribution to the success of Sherlock Holmes in *The Strand* that in 1893, on the occasion of Paget's wedding, he presented the artist with a silver cigarette case inscribed 'From Sherlock Holmes.' It is the only known object to be inscribed by Doyle with this particular signature.

Paget's drawings were created in a meticulous fashion. Employing the black and white watercolour technique, he worked on artist's board six inches by eight in size. He began by pencilling in his composition and then filling in the background with a light wash before applying black watercolour paint to dark areas in the picture. Finally, after that had dried, he filled in the details with black and white.

One criticism that readers had of the way the stories were illustrated concerned the placing of first picture, which was situated opposite the opening page of the narrative. This often would reveal pictorial details, which were meant to surprise the reader later in the text and thus act as what we might refer to today as 'a spoiler'. A classic example of this was the drawing that fronted 'The Final Problem', the tale in which Doyle hoped to end Holmes' career by having him tumble into the Reichenbach Falls in Switzerland locked in the arms of his arch-enemy, the criminal mastermind, Professor Moriarty. In this instance Paget's drawing featured the death struggle on the brink of the falls, thus revealing the denouement before the reader had even begun to read the story.

After Sidney Paget's death other illustrators took over the responsibility of illustrating Doyle's stories, often imitating Paget's style. In 1913 Walter

RIGHT: Paget's penchant for rich characterisation was allowed free rein on the Holmes stories, as can be seen by these examples of the knife wielding Joseph Harrison from 'The Naval Treaty', and Holmes nemesis, the malevolent Professor Moriarty from 'The Final Problem".

finally had a chance to show what he could do, providing the drawings for 'The Dying Detective'.

The power of Sherlock Holmes has touched many individuals over the years whose names are now inextricably associated with this fabled character. One cannot mention the names of actors William Gillette, Basil Rathbone, Jeremy Brett, or American illustrator Frederick Dorr Steele without linking them to Sherlock Holmes. Sidney Paget is the first of this illustrious band. ●

● *In addition to the sterling work of the eminent Holmes scholar and crime writer, David Stuart Davies, the editors at* ***illustrators*** *would like to thank the following people for their help and generosity in bringing this feature to fruition; Glen Miranker, Jerry Margolin, Dale Ann Stieber at the Occidental Library, Chelsea Weathers at The Harry Ransom Center, Chris Coover at Christies New York, Peggy Perdue at the Toronto Public Library, Andrea von Ehrenstein at the Sherlock Holmes Museum, Timothy Johnson at the Elmer L. Andersen Library and last, but not least; Randall Stock who provided access to so many Paget enthusiasts.*
Randall's website:
http://www.bestofsherlock.com
is a mine of information for all lovers of Holmesiana.

ILLUSTRATION

WINTER 2013-14 ISSUE 38

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INNOCENTI: DREAMING IN DETAILS

6 POUNDS

John Haslam

Peter Richardson examines the work of an artist whose love of technical drawing combined with a flair for cartooning has produced some of the most off the wall illustration of recent times.

JOHN HASLAM IS AN ILLUSTRATOR whose work is suffused with life, energy and fun. His quirky retro style evokes memories of UPA cartoons, vintage comics, joke shops and bubble gum wrappers—in fact all the ingredients of a culturally rich childhood circa 1950s, which pretty much encapsulates Haslam's upbringing and early influences.

Born and bred in Bolton, the same town as one of his favourite illustrators Denis McLoughlin (see ***illustrators*** issue 1), he grew up surrounded by the iconography of early TV shows and comic strips, where coffee tables hosted magazines such as the *Radio Times*, *Woman's Own* and *The Sphere*, all of which featured contemporary and cutting edge illustration. Not that any

TOP: *Turbo Dog*. Created for Promethian Interactive White Boards. The agency wanted to avoid the expense of using a licenced character, so *Turbo Dog* was designed to fit the bill. Several characters and a couple of variations of Turbo Dog were designed for the agency.
RIGHT: Wrexham County Council in north Wales approached Haslam to create a series of 'Alien Encounter' murals. The 8 designs were screen printed onto canvas and hung around the Waterworld pool side.
FAR RIGHT: 'Jazz'. Haslam's homage to Gene Deitch and Jim Flora.

Water Depth
0.90M
Dyfnder y Dŵr

JAZZ

BELOW: Long Night. Self promotional artwork. RIGHT: An example of Haslam's "Saturday Morning Art". When not chasing deadlines the artist loves to explore new ideas—'Daily Bread' is just such a project FACING PAGE: A vampire for Harcourt Publishing UK. FACING PAGE RIGHT: 'Coffee Shop'. Self initiated from an idea inspired by an article about the rise in coffee shops in the UK. The image eventually appeared as a full page in The Workbook USA.

of these latent influences created any ideas in the young Haslam of pursuing a career in such an innately insecure profession. In an era where the steady job still held sway, Haslam's career path seemed circumscribed by what was available within the locality.

It was his attendance at a local secondary school, which provided the initial impetus to his eventual career path in the form of his art teacher, Neville Turner. It was Turner who spotted the latent talent, opening Haslam's eyes to the possibility of a career in art and encouraged Haslam to apply to Art College. As Haslam remarks, "Me and my mate Lionel (who went on to found Chase Design, one of Manchester's most successful design firms) were the first to go to Art College. Never before in the school's history had anyone been creative."

At this point, the zenith of Haslam's ambitions was to secure a job as a draughtsman at a local engineering company or as a printer at Tillotsons, which was one of Bolton's biggest printers. As he remarks with a rueful chuckle, "Perhaps I should have done, I'd be retired and on a pension now". It was exposure to new ideas and some of the most stimulating tutors a student could hope for, which broadened his horizons. Ken Adshead the course tutor, opened up the world of design for him and Tony Forster, who Haslam describes as a "brilliant typographer and lettering artist, added further insight into understanding and enjoying the intracacies of designing with type.

This awareness of the importance of relating type to drawing has had

a profound influence on much of the work that he has produced since and he is one of a relative minority of illustrators who is more than happy to treat type and art as mutually inclusive when he creates his illustrations.

However, the idea of pursuing a career as a freelance illustrator was still a remote concept when Haslam left Bolton Art College in 1968 with his LSIAD (Licentiate, Society Of Industrial Artists and Designers) tucked under his arm. The most promising prospect for a young Bolton artist with a love of design, seeking a stimulating job with a regular pay cheque was to be found in nearby Manchester's advertising agencies.

The work was initially demanding and varied but soon settled into a predictable pattern. As Haslam recalls, "I never thought of myself as an illustrator at that point and I probably spent about ten years in advertising, going through all the agencies and learning the craft. But the problem with advertising was it attracted certain kinds of people—pirates and cut-throats—which didn't fit easily with me. I could see that I wasn't going to get anywhere if I stayed within an agency. So I left with the feeling that what I was going to earn as a freelancer was going to be more than my salary at the agency had been".

He undertook commissions for a few clients prior to his departure and this strengthened his opinion that his best way forward was to freelance. Looking back he recalls doing, "tons and tons of storyboards and that's where I learned to draw using polaroids and loads of books

TOP: 'Question'.One of a series of icons for the Wright Group Publishers USA. ABOVE: Haslam's love of rock 'n' roll and 50s iconography is well to the fore in this self promotional artwork. RIGHT: 'Monsieur Bon Bon'. Based on a friend of the artist who frequents The Bon Bon Chocolate Boutique in Manchester.

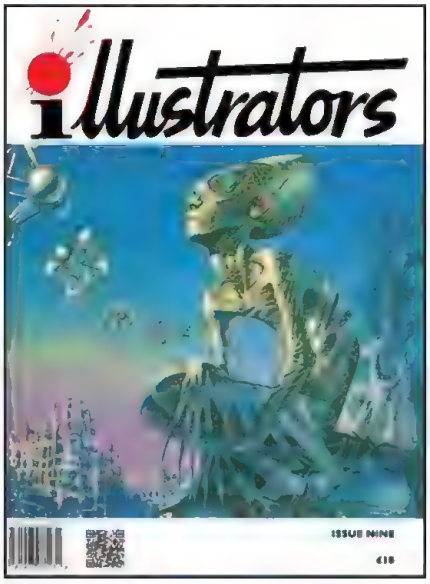
that I bought, as computers weren't available at the time. Drawing a dray horse you've got to be sure it looks right—so there was a lot of drawing from accurate reference."

But a lot of the more down to earth work for local clients did leave him feeling dissatisfied, "in the end I felt it was a headline, a photo, a logo and an address at the bottom and when I got like that about it I needed to move on."

It was the recession of the early 1990s that, perversely, provided the stimulus for Haslam to push his work toward a much wider audience. The availability of artist orientated promotional annuals such as *Contact* enabled him to give his art a strong promotional boost and the commissions this generated soon saw him rushing to the post office on a daily basis to mail off artworks to agencies in London and Edinburgh as well as his more local clientele. It was at this point in his career, with work pouring in that he began to, "regard myself as an illustrator rather than a visualiser".

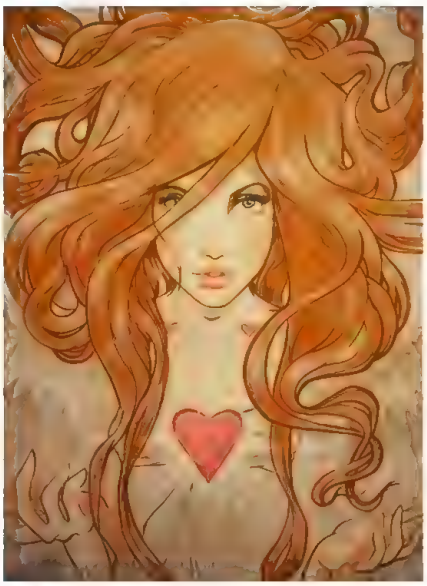
The work that Haslam was undertaking veered towards cartoons with a graphic sensibility and whereas the attraction of his uniquely wacky work was very in demand with advertising agencies and design groups, he also found himself increasingly busy with book orientated work. Although he has always been agent resistant, enjoying

IN THE NEXT ISSUE



Legendary science-fiction illustrator Bruce Pennington shares the story of his amazing life and career, from his days growing up as an ornithologically obssessed schoolboy, to a painter of worlds beyond the reach of earthly civilization.

Plus the adrenalised art of Sexton Blake illustrator Eric R. Parker, Miss Led's beautifully elegant and iconographic imagery, and Will Terry's magical children's book illustrations.



ABOVE: Marketing Icon. For Lisa Finch Design in Boston
ABOVE RIGHT: 'Incy Wincy' for Harcourt Publishing UK. Haslam added the type and background later.
FACING PAGE: 'Ted' was created for UK Greetings Cards. A unisex character with no age limit, who could be used in any situation required. Which, according to the artist, is why he's called Ted, looks about 15, and is riding a unicycle.

the freedom and challenge of creating his own opportunities, he did knock on the door of US agent Sharon Langley when he and his wife flew out to Chicago for a much-needed break in 1999. Although Langley was impressed with Haslam's folio, she was cautious about the potential difficulties of representing a UK artist. It was several days later as he was heading to the airport that he got the call to say that they would like to have him on board. The tie-in with Langley Creative helped to further his international reach. Since Langley has retired, Haslam has independently maintained his US clientele.

The late 1990s also saw Haslam, along with many of his contemporaries, shifting his output to the computer. While some illustrators succumbed to the perils of over reliance on all the digital effects available within programs such as Painter and Photoshop, Haslam fell in love with Adobe Illustrator—a vector based program, whose constraints he has found much more rewarding than the relative immediacy of its stable-mate Photoshop. As he puts it, "It's a bit like the Beatles creating 'Sgt. Pepper's' pre-computer. Working with limitations is something I really find stimulating". For Haslam, it was a logical continuation of his love of technical drawing and manipulation of graphic elements.

Working digitally also enabled Haslam to speed up his work flow and undertake short deadline, high volume commissions, such as a recent job for Hamleys where he was generating dozens of drawings a day.

When generating his work, much of it is now done directly in Adobe

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Illustrator, with none of the preparatory roughs so germane to most illustrators work procedures. Working in a program which generates crisp and pleasing vectorised shapes is also a reconnection to his days as a technical drawing draughtsman and something that he feels naturally comfortable with. The bonus is, that unlike days of yore, the computer allows Haslam unfettered creativity—the ability to try ideas out without the risk of ruining the art in the process. He will, if called upon, provide roughs but his ability to work quickly and efficiently direct to finished art while always going the extra mile to supercede rather than merely fulfil a client's expectations, ensures that he is kept as busy as ever.

His enthusiasm for his art is such that when he is not chasing his ever-pressing deadlines he will generate work for his own pleasure, which he refers to as his 'Saturday Morning Art'. As he says with typically self-deprecating modesty, "I am a very commercial artist, I am not a painter—never had a big plan. I am just a jobbing illustrator. I have been very lucky—I just do it because I enjoy doing it". ●

● *More of John Haslam's snazzy stuff can be seen at:*
www www.johnhaslamillustration.com
he also has a blog at:
http://www.johnhaslamillustration.com/blog-grid
not to mention his Facebook page at:
https://www.facebook.com/JohnHaslamIllustration

ABOVE: A typical jazz band line up which epitomised the club scene in the Storyville section of New Orleans in the early part of the last century.

Bernie Fuchs

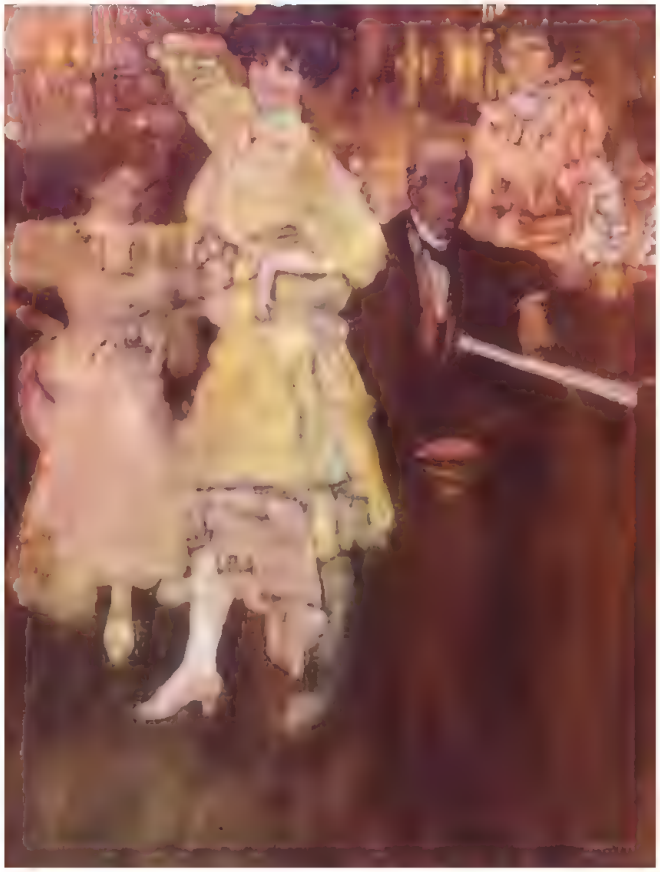
Bryn Havord reveals some of the American illustrators rarely seen paintings and drawings...

BELOW: Ferdinand 'Jelly Roll' Morton and girls.
BOTTOM: The 'Euraka Brass Band', one of the famous bands forming a ubiquitous funeral procession.

BACK IN THE MID-SEVENTIES, leading American illustrator Bernie Fuchs had been producing illustrations for Brennans, a famous old restaurant on Royale Street, in the French Quarter of New Orleans.

The illustrations were mainly drawings of the three brothers and their mother who owned the restaurant, which were reproduced in newspapers, and local magazines. Fuchs extended the series to include staff members, including the chef and the head waiter, and then

LEFT: A beautiful portrait of Lil Hardin—Mrs Louis Satchmo Armstrong.
BELOW: The Mirror Ballroom with Professor Tony Jackson and girls.

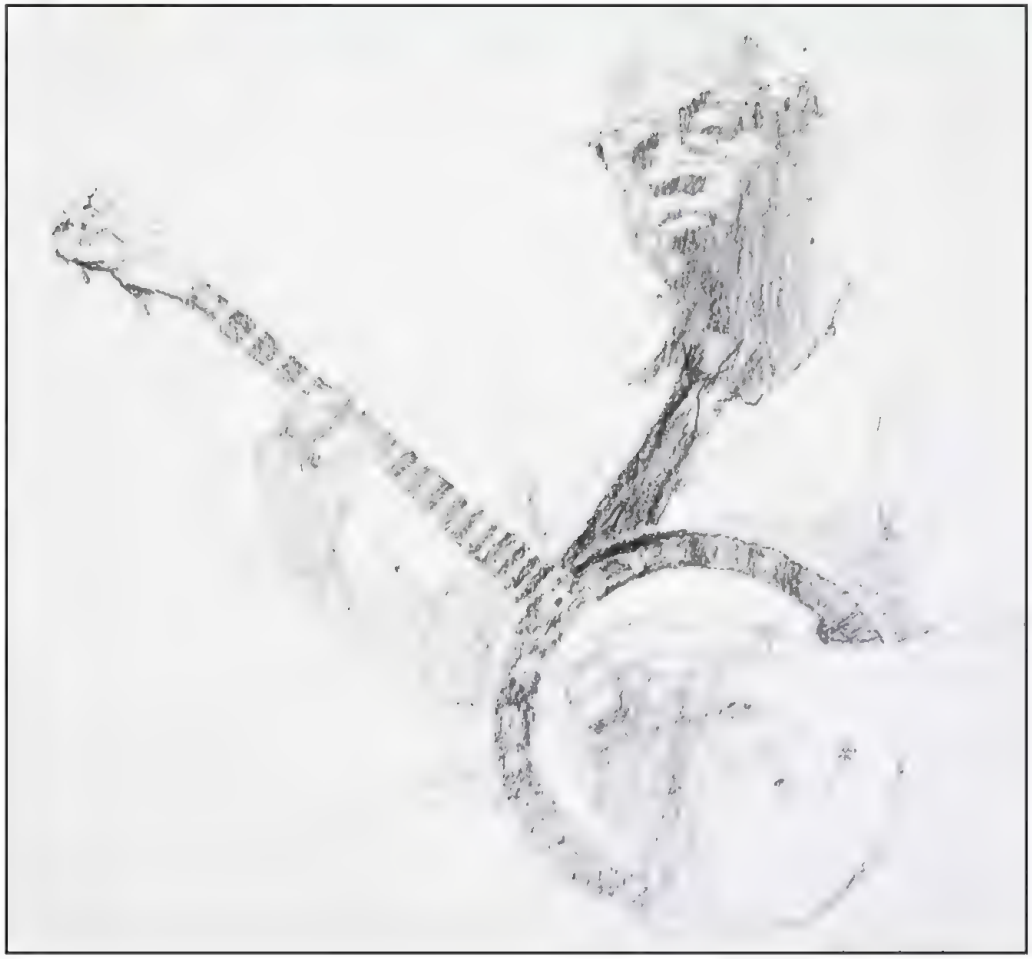


some jazz musicians from Preservation Hall, and a few local scenes.

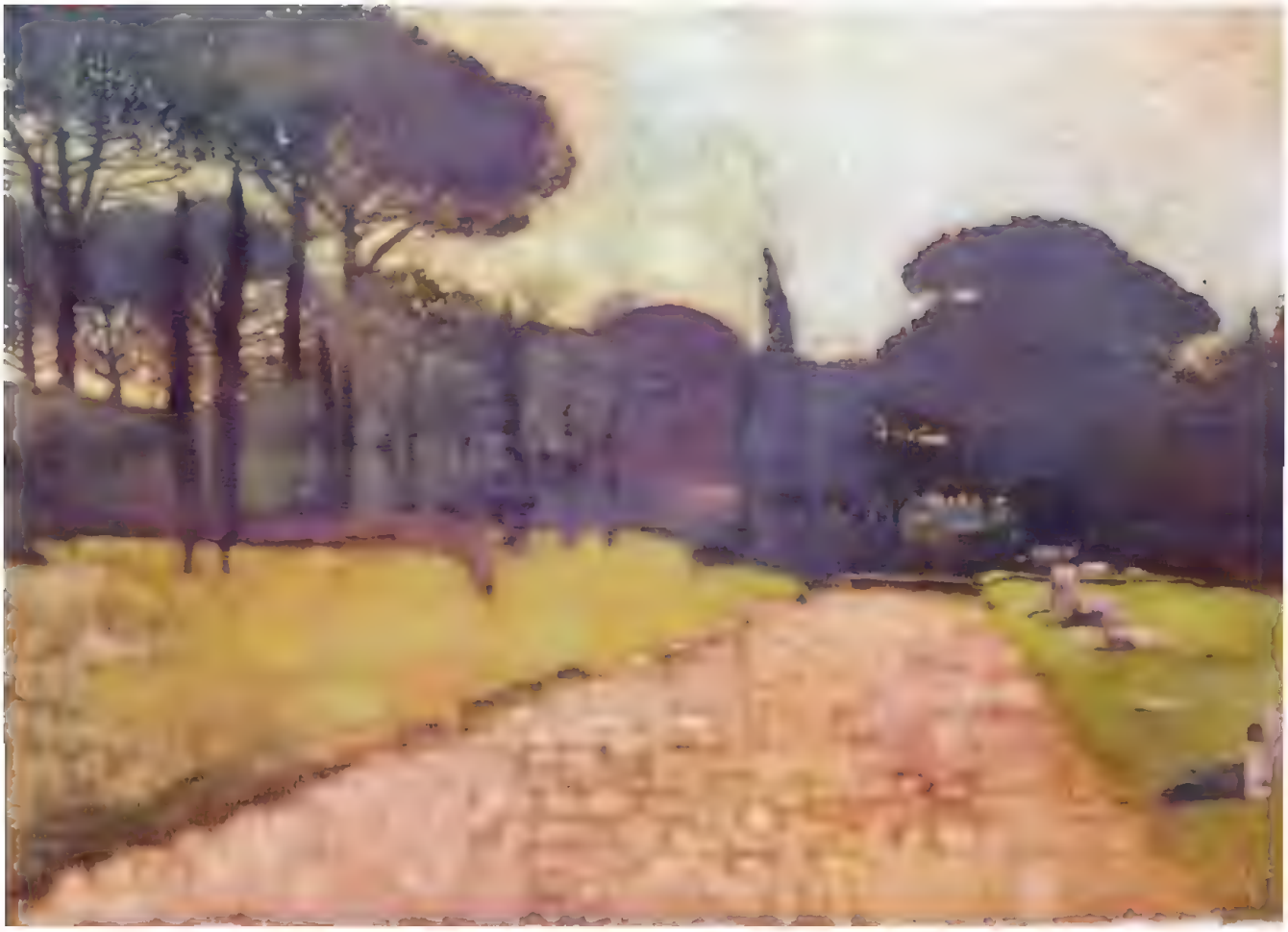
In 1897, in a desperate effort to control the spread of prostitution, city officials voted to set aside an area for licensed brothels as business operations. The responsibility for the scheme fell to Alderman Sidney Story: hence the name Storyville.

A designer friend of the Fuchs family encouraged Fuchs to create a series of paintings of the almost forgotten district, and its famous occupants, and organised an exhibition of the paintings at Brennans. It was an inspired idea. Fuchs' early ambition had been to be a jazz trumpeter, but after losing the tops of three fingers on his right hand in an industrial accident, he had to abandon the idea.

His friend's suggestion provided Fuchs with a wide range of subject matter, and the opportunity to create



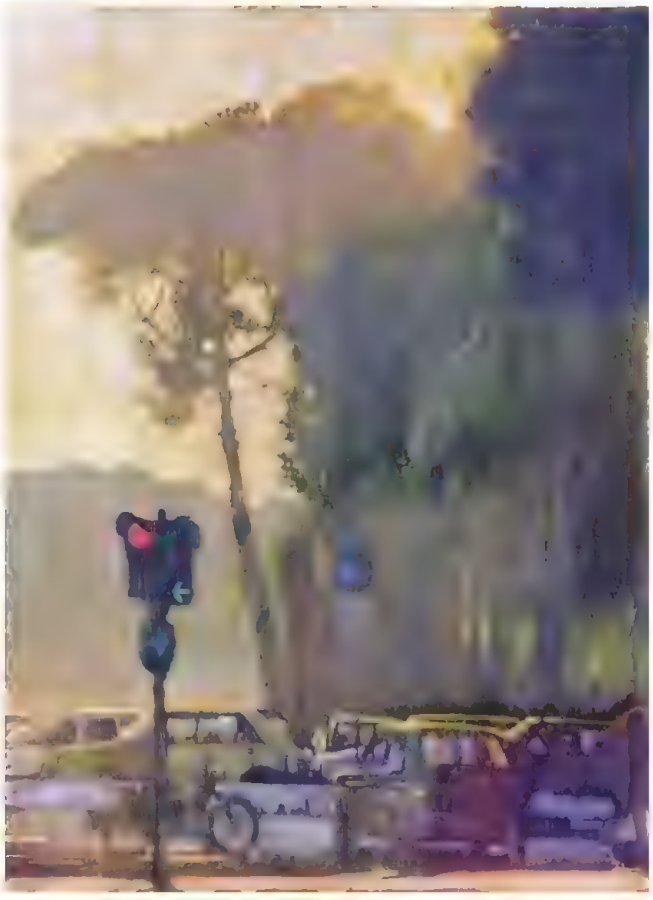
ABOVE: The majority of Fuchs' work was based on exquisite drawing, as in this depiction of a funeral marcher.
ABOVE RIGHT: A detail from the cover painting of the invitation to the exhibition New Orleans And All That Jazz, held at Brennans' restaurant.
RIGHT: The drawing made as a study for the final painting.

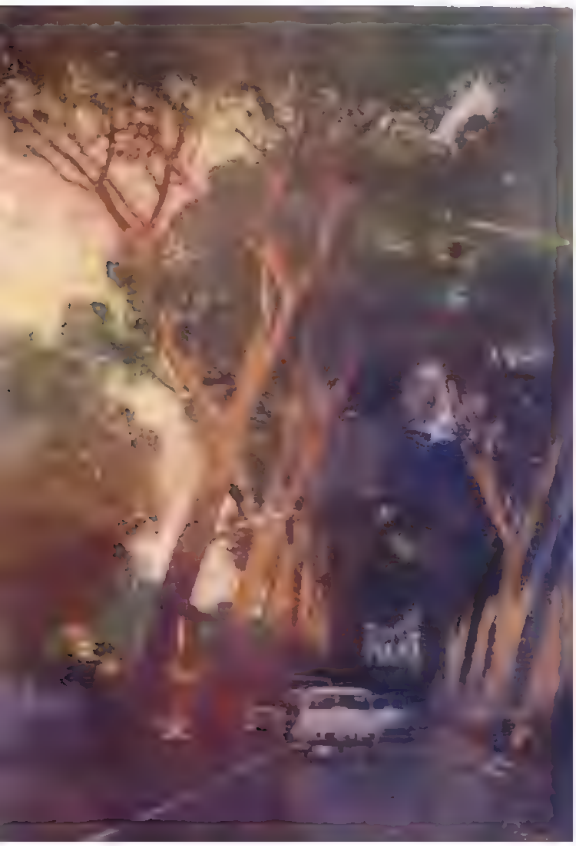


paintings of his jazz heroes, riverboat jazz scenes, and traditional funeral processions. The exhibition was entitled "New Orleans And All That Jazz".

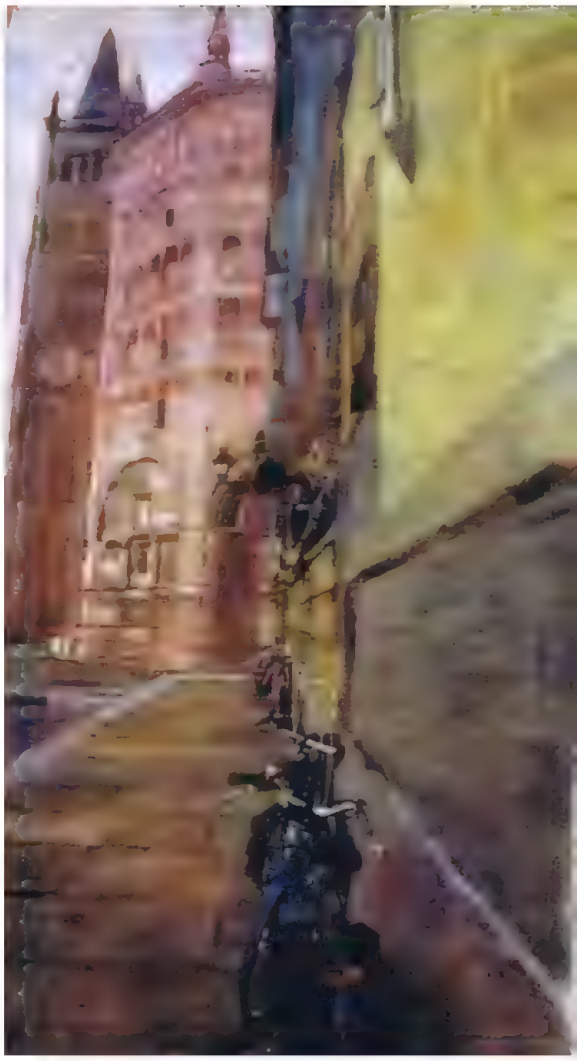
The exhibition held in the restaurant's large outdoor courtyard turned into a big party, with the guests including the governor of Louisiana (whose drawings Fuchs had done for the governor's re-election campaign). Chicago gallery owner Jack O'Grady was also there, and subsequently held an exhibition of the works back in Chicago.

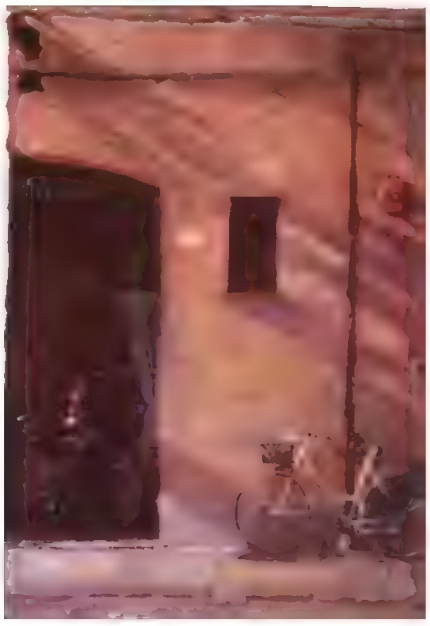
O'Grady held the view that the only difference between a gallery painting and an illustration, was that a painting had a frame, and an illustration had a mount. He was instrumental in encouraging some of the leading illustrators, including Fuchs, Mark English and Robert Heindel to extend their output to included "gallery paintings". Heindel became known as "the modern Degas" for his superb ballet paintings, and English who





Italian landscape paintings, fully demonstrating Fuchs' unique approach, and his sensitive painting of light.





● *Original works by Bernie Fuchs are available at* ***www.graphiccollectibles.com, www.tarabaillustrationart.com, www.telluridegallery.com*** *and* ***www.art-obsession.co.jp***

THIS PAGE: Three paintings demonstrating the artist's ability to take relatively mundane subjects and transform them into highly impressive images.

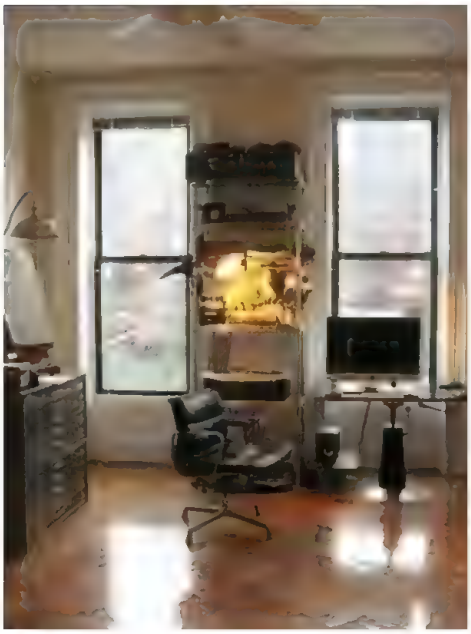
is still successfully working today, creates beautiful still life works, landscapes, and collages.

When he visited his daughter Ellise, who had moved to Italy, Fuchs became enchanted with the landscape, and towards the end of his life, devoted his time almost exclusively to producing a body of work depicting the Italian countryside in his own highly unique style. His love of, and depiction of light shines through in these highly unusual works, and I marvel that a painter can make a parked car, or a line of bicycles leaning against a wall, things of beauty.

We'll never see the likes of him again. ●

ABOVE LEFT: Maggee Barge, who was Fuchs' London and European agent, was delighted to receive this portrait drawing, and reproduced it on her agency's brochure cover until she retired. ABOVE: Charlotte Hacke, whose mother Bärbel represents Fuchs at The Telluride Gallery in Colorado, was equally delighted to receive this surprise gift of a lovely portrait drawing.

The Studio: Zelda Devon



TOP: One of Zelda's speed paintings which she creates in response to her fans briefs. This digital painting took 45 minutes to complete.
ABOVE: Zelda Devon's studio space in the heart of Brooklyn.
FACING PAGE: A cover for T.L. Morganfield's 'Bone Flower Throne', published by Panverse Publishing 2013.

ILLUSTRATORS WAS LUCKY ENOUGH to grab a few minutes out of Brooklyn based illustrator Zelda Devon's busy schedule to ask her some questions about her darkly wry and enigmatic art, and where it all came from.

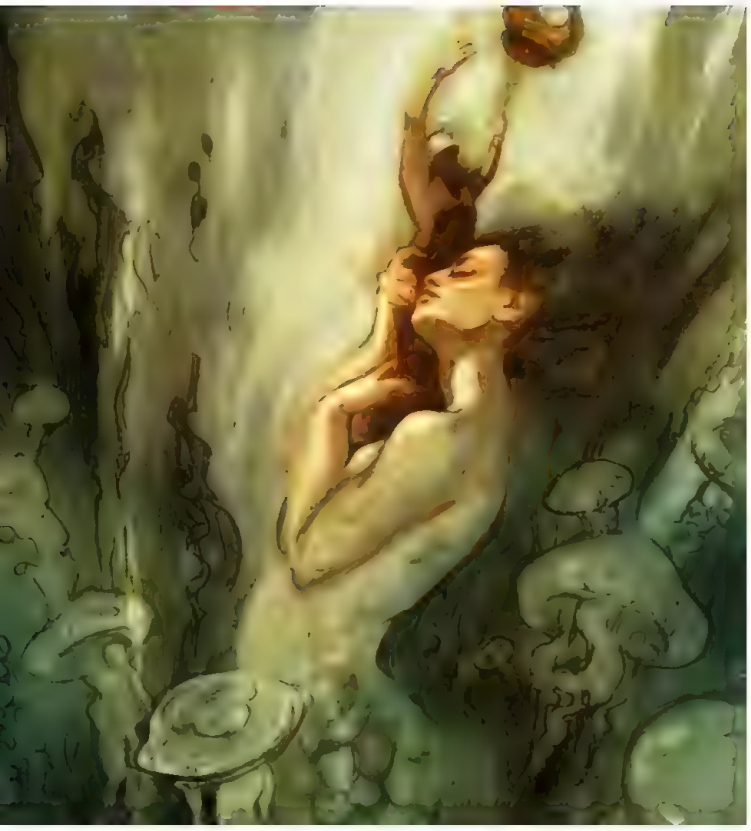
PR: Where did you train?

ZD: I went to a big deal art school in the south where the trees were covered with Spanish Moss and the streets were cobbled, but didn't really learn much there. Later on, I attended a small technical school hidden down an alleyway in Atlanta, GA, called Portfolio Center. It was a graphic design boot camp and was taught by veterans in the industry. You would most definitely cry during a critique. I left that place with a fat professional portfolio and headed to New York City.

I really didn't know how to draw until I was almost thirty. I found an Atelier in Brooklyn, NY. One of the best teachers I've ever had, Andy Reiss, taught classical drawing in his small studio. I've been going there weekly about seven years and this atelier has been fundamental in my training. He's like Yoda, only taller.

PR: What were your early influences?

ZD: Franklin Booth, J.C. Leyendecker, N.C. Wyeth, Dave McKean, Leon Bakst, Mike Mignola are found on the easy to reach shelf. Cracks in old walls, costume design, architectural ornament, elaborate European fountains, and deep-sea giant isopods are also muses. I love dark, strange, twisted sad things. My influence casserole has many layers. I steal a little bit from



TOP: A promotional painting for. Don Paris Schlotman's song 'Mermaid'.
TOP RIGHT: 'A Stranger's Encounter' based on an idea by Kurt Huggins.
ABOVE: 'Big Fish', cover for *Analog Science Fiction Magazine*.

everybody; it's harder to get caught that way.

PR: What were your first commissions?

ZD: One of our very first pieces, (I worked with my partner at the time, Kurt Huggins) was a cover for a small literary journal, *Polluto*. The editor had no budget, but the commission cracked the doors to a career in illustration. We entered it in 'Spectrum, an Annual of Fantasy Art', and won a silver medal. I was swimming in beginner's luck, a victory that gave me enough confidence to make illustration a full time endeavor.

PR: Favorite clients, jobs you worked on

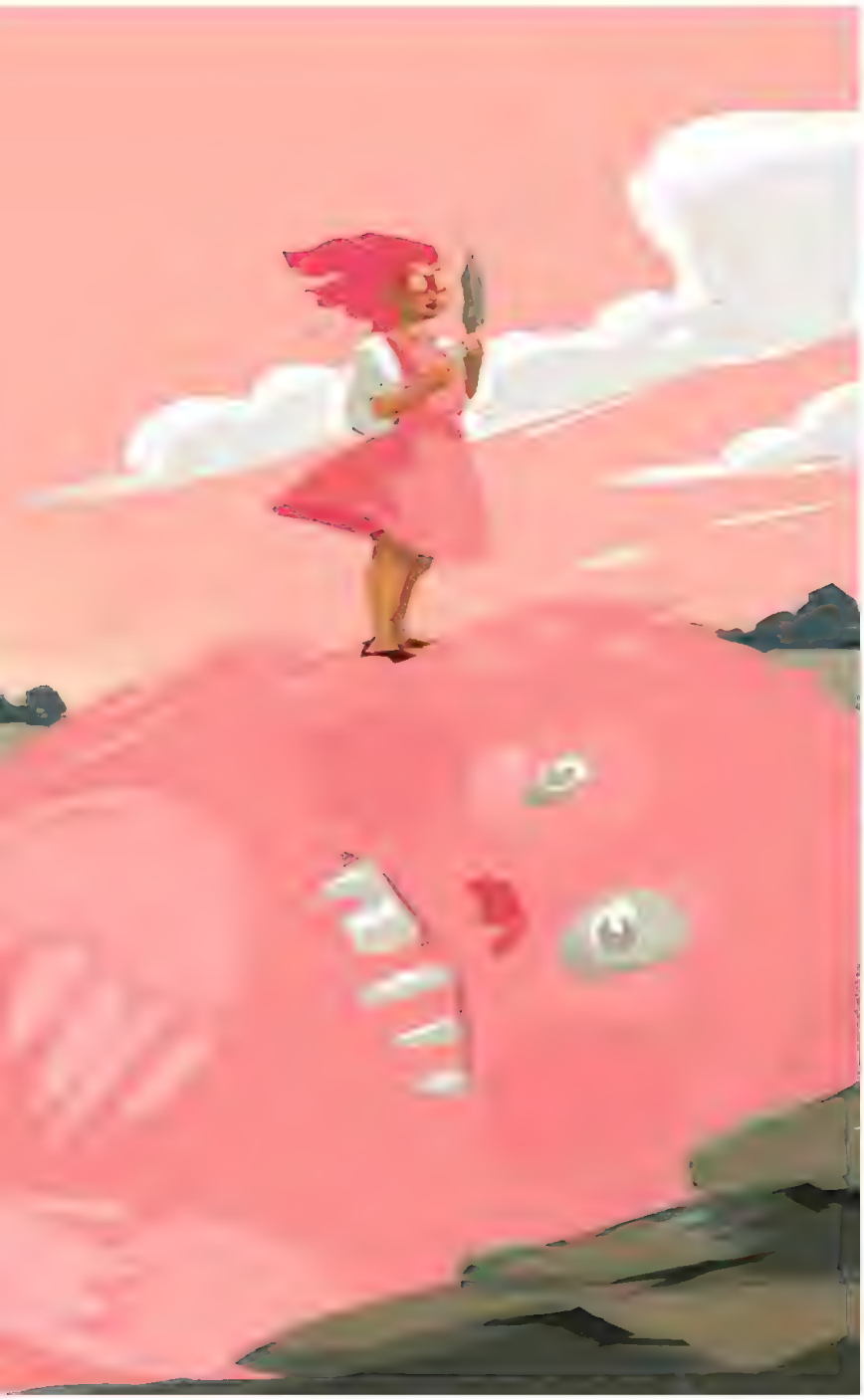
ZD: Kurt and I got a chance to do a Godiva chocolate tin for a few years in a row. Receiving an embossed tin with our painting on it was a real treat. The fancy chocolates inside were not bad either.

PR: Work methods—digital or traditional media?

ZD: Mostly all digital with a good helping of watercolor splatter filters, to give them a traditional edge. Photoshop CS5 with a Wacom from the Mesozoic era. I don't like the new shiny black ones that look like they were invented by DARPA.

PR: Jobs you are working on, and ambitions for the future

ZD: I'm mostly in ad agency land now. I do a lot of storyboards and pitch boards for advertising because it's excellent money and I can cover my New York rent in 2 days. As long as I get to keep drawing, learning and getting better, that's really all that matters. The speed paints are a true delight because there is no art direction, low pressure, yet there's still a deadline and boundaries. They teach me about working smart and quick

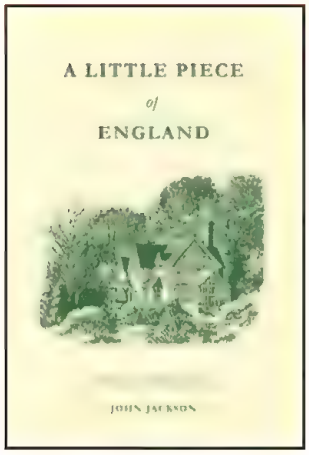


TOP: 'Glutton', Zelda's speed paintings reveal her mastery of light, atmosphere and her bold design sense, which informs all her work.
LEFT: 'Pink Monster' another of Zelda's speed-paintings, this one took 30 minutes.

and still produce something graphically pleasing. Eventually, I'd love to make my way out to LA, and work on some form of visual storytelling, help to design the look of a film or animation.

A great selection of Zelda Devon's work can be seen at:
www.zeldadevon.com
and for more about Zelda's work process visit her blog at:
http://zeldadevon.com/blog/
prints and originals of her work are available at:
https://www.etsy.com/shop/ZeldaDevon

The Bookshelf



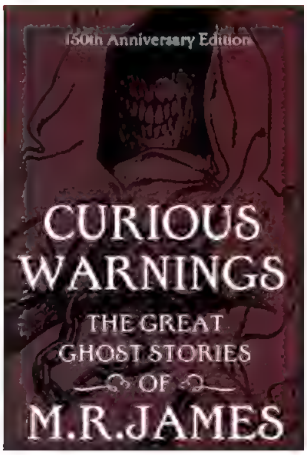
A Little Piece of England
A Tale of Self-Sufficiency
By John Jackson
Illustrated by Val Biro
Hard-bound 232 pages
JJ Books £12.99

JOHN JACKSON IS WITHOUT doubt a man of extraordinary energy and drive. His account of how he managed to build up a small holding and introduce his family to a life of self-sufficiency in the countryside makes for a really engrossing read.

From village characters such as the steely schoolmarm Miss Fitch, and Julia the village oracle, through a cavalcade of guinea pigs, horses, cows and chickens, the story of the Jackson's Kentish sojourn is full of colour and incident. Throughout the whole narrative John Jackson's charming and philosophical stance on life shines through his text. He even describes HM Inland Revenue as "nice people doing pretty thankless jobs".

In addition to Jackson's captivating text, the book is beautifully illustrated by Val Biro, who is now well into his tenth decade and still producing stunning artwork, of which these amazing black and white illustrations with echoes of Thomas Bewick and S.R. Badmin, are just a tiny percentile of an extraordinary output that has included covers for the *Radio Times* through pulse-pounding 'noir fiction' novel covers to self penned children's books such as 'Gumdrop'.

All in all a book to keep.



Curious Warnings
The Great Ghost Stories of M. R. James
Edited by Stephen Jones
Illustrated by Les Edwards
Hard-bound 600 pages
Jo Fletcher Books £15.00

FROM ITS GLUTINOUS BURGUNDY hued leather bound cover to its black edged pages this book is a quality production of some of the creepiest stories you are ever likely to encounter. Montague Rhodes James in common with many of the protagonists in these darkly unsettling tales was an academic and antiquarian, with a penchant for creating ghost stories.

Edited and, perhaps controversially, re-punctuated by Stephen Jones, this book is the most comprehensive collection available of James' writing and in addition is further enriched by a well researched and fascinating afterword by editor Stephen Jones including biographical details and an examination of spin-offs in the form of James adaptations for film, TV and radio.

Jones work on the text, including some revelatory annotations, helps make certain aspects of James' prose much more accessible to a modern audience.

In addition, Les Edwards hauntingly disconcerting illustrations in black and white line and monochrome add another veneer of unease to the occasion.

This is a book that will deliver on many levels, and will be one to refer back to as nights draw in and chill descends.

The Mire
By Becky Cloonan
Digital Download
Available from Amazon Kindle Store:
£0.37/ $0.99
Comixology for Android: £0.69/ $0.99

'THE MIRE' IS THE SECOND story in a trilogy of tales by the extremely talented Becky Cloonan. This self published book is a brilliant evocation of a world where things are never quite what they seem, beauty is transient, and death is omnipresent.

Having self-published her first comic book while still in her teens, Becky is a powerful artist and storyteller and her handling and pacing of this tale of doomed love is a joy to behold. Rendered in moody black and white with grey tones adding an extra fillip of angst to the proceedings, her work draws upon Manga influences but exhibits a strong awareness of illustrative and painterly sensibilities which extend far beyond the confines of comic books.

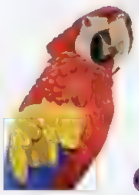
Running at 24 pages, this story despite, its relative brevity, will burn its way into your subconscious in a way that will steer you back into its chilly embrace whenever you feel the need for comics that go beyond the ordinary.

Briefly available as a printed comic, it is now easily available as a digital download for less than the cost of a packet of crisps. So there is no excuse to pass up on this amazing production.

● ***illustrators*** is also available in the USA from **budplant.com**

Bill Lacey original art for sale

EAGLES OVER THE WESTERN FRONT
ONE UNFORGETTABLE DAY, HARRY JOINED HIS FIRST SQUADRON AT AN AERODROME BEHIND THE YPRES FRONT.
THERE'S YOUR FLIGHT COMMANDER, SIR JUST BACK FROM DAWN PATROL OVER THE LINES.
A LINE OF MACHINE GUN BULLETS HAD BEEN STITCHED ALONG THE SIDE OF THE B.E.2C. THE OBSERVER WAS WOUNDED.
CAREFUL WITH HIM.
LATER, HARRY INTRODUCED HIMSELF
GLAD TO HAVE YOU WITH US, HAWKES. MY NAME'S JOBLING, AND YOU'LL BE IN MY FLIGHT - THAT'S 'C' FLIGHT EVER FLOWN A B.E.?
NO, SIR.
YOU RAN INTO TROUBLE THIS MORNING?
FOKKERS! THEY CAME AT US OUT OF THE SUN. I WAS LUCKY TO GET BACK. THE OTHER TWO MEMBERS OF MY FLIGHT WHO WERE WITH ME . . . THEY WON'T BE COMING BACK!
THAT EVENING, HARRY WROTE TO HIS CHUM ENTWISTLE
there were six empty places at the mess table tonight, but everyone pretended not to notice. Captain Jobling is taking me on my first flight over the lines tomorrow
AT DAWN NEXT MORNING
THIS IS AN ARTILLERY-SPOTTING PATROL. BUT I'M JUST TAKING YOU ALONG AS BALLAST. IF WE RUN INTO ANY FOKKERS, REMEMBER TO FIRE THE LEWIS IN SHORT BURSTS AND NOT WASTE AMMUNITION. GOT THAT?
YESSIR!
PRESENTLY, HARRY WAS LOOKING DOWN AT A STRIP OF WAR-TORN FLANDERS SOIL 'NO-MAN'S LAND'
THAT'S ENEMY "ARCHIE" FIRE! - I'M BEING SHOT AT FOR THE FIRST TIME IN MY LIFE!
SUDDENLY
FOKKERS!
HARRY TOOK HASTY AIM AND SQUEEZED THE TRIGGER OF HIS LEWIS GUN.
THE B.E.2C. GAVE A LURCH AND FLIPPED OVER IN A SICKENING SPIN . . .
THEY'VE GOT US!
THE MACHINE STRAIGHTENED OUT NEAR THE GROUND. HARRY SAW A GLIMPSE OF SHELL-PITTED EARTH – A LINE OF TRENCHES AND A CLUSTER OF SPIKED HELMETS!
WE'RE GOING TO CRASH BEYOND THE ENEMY LINES!



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Letters

To the Editor of "illustrators"
Initially I did not buy ***illustrators*** because I considered that £15 was too much to pay for what I believed to be another magazine. That was my mistake.

Eventually the description of the content of Issue 2 caught my attention and I bought a copy to sample. I was hooked immediately and took out a subscription, which I have now renewed.

It is much more than a magazine. For a start, most magazines are full of advertisements, of which very few, if any, hold any interest for me. I appreciate, though, that advertising is usually a necessary evil to keep the cost down. I am glad, though, that ***illustrators*** contains very few ads, and that these are relevant to the general content.

More significantly though, ***illustrators*** focuses on in-depth articles on artists who deserve wider recognition for their work in the 20th century. Some of them have it overseas, but sadly graphic art and book illustration have never been as appreciated in the UK as it has elsewhere in Europe, and in the USA.

Some of the artists featured in ***illustrators*** so far are known to me, and I welcome being able again to revel in the quality of their talents, whilst I am very happy to be introduced to others who have been hitherto unknown to me. The quality of the reproduction of illustration, and of the paper you use is superb.

So well done and long may this enterprise continue. It will over time, I am sure, form a veritable encyclopaedia of the craft of the illustrators.

Yours faithfully,
—Roger Coombes

We were all really heartened when we received Roger's letter, which is a perfect summation of the rationale that impelled us to launch *illustrators*. Each of the considerations that he enumerates are ideals that we have striven to achieve, and the fact that Roger has picked up on them is very cheering indeed. So without further ado, we are going to award Roger with a copy of 'Ron Embleton's Complete Adventures of Wulf the Briton'.

Dear Peter et al at Illustrators
The magazine is a tremendous read and the opportunity it gives to view such excellent artwork all gathered together in 96 pages is not to be missed. The chance to feature in it as a cartoonist amongst such truly greats of illustration was, although somewhat daunting, something to be treasured.

I first met the redoubtable Bryn Havord during my time at Today newspaper and was blissfully unaware he coveted my "proper draughtsman's swivel stool" so. Likewise I never realised that this large, bearded designer from the features department had literally been there and certainly done that in the world of magazine art direction, all of which he brings to the magazine in his entertaining articles.

So, well done Peter and team for producing this quarterly delight and I look forward to every issue.

Just a thought – whatever happened to my swivel stool after *Today's* closure?

Very best wishes
—Dave Gaskill

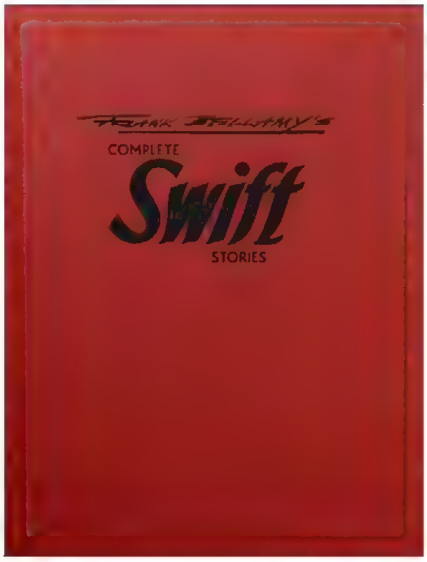
Dear Dave, Bryn Havord has asked me to assure you that after the demise of Today newspaper, your swivel-stool is in safe hands, and with copious applications of WD40 and other lubricating oil, works as well as it did when it was in your care.

Very best wishes
—Peter Richardson

Dear Sir,
I am writing to express my appreciation of the article about Graham Coton. Like many of my generation I tasted the excitement of war through comic strips such as those found in the War and Air Ace Picture Library. Graham Coton's dynamic and action-packed scenes not only recreated the thrill and destruction of combat, but also seemed to me to have a technical accuracy and immediacy that convinced me the scenes were based on the illustrator's direct experience. It was also enlightening to read that he felt his output, quite apart from the undoubted grind of producing the illustrations, was something he regretted as though the work had no value. I was glad to read he did indeed generally enjoy a rich and physically active life when not tied to his studio. Thank you very much for featuring this artist.

Yours sincerely
—Charles Higham

Thanks for your comments Charles—we'll be running a feature on Eric Parker in issue 9 of illustrators which might rekindle more such memories.



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● **Please send your comments to the editor, Peter Richardson, at Illustrators. The Book Palace. Jubilee House. Bedwardine Road. Crystal Palace. LONDON. SE19 3AP, or email him at *p-r@dircon.co.uk***

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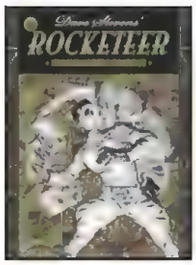

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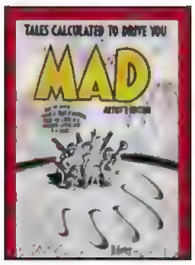

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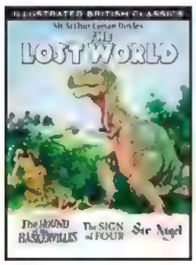

Illustrated British Classics Conan Doyle's Lost World
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John Byrne's Fantastic Four Artist's Edition
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Joe Kubert's Tor Artist's Edition
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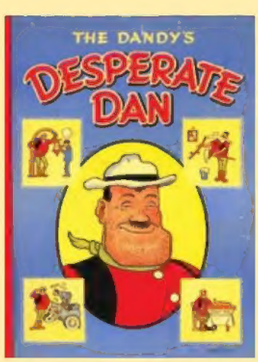

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ISBN 978-1-907081-23-1

ISSUE EIGHT

£18

25/06/2014 21:19

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